DOUGLAS E. GERBER

Pindar's *Olympian One*: A Commentary

Pindar's *Olympian One*

DOUGLAS E. GERBER is William Sherwood Fox Professor of Classics in the Department of Classical Studies at Talbot College, University of Western Ontario.

Drawing on an extensive knowledge of the critical history of *Olympian One*, Professor Gerber here presents a thorough analysis of the language, thought, myth, structure, and poetic technique of Pindar's most famous ode. He deals with virtually every word in the poem, elucidating disputed passages, defining Pindar's use of imagery and myth and his structural techniques, and revealing the significance of his statements about the gods, the victor, and his own poetic practice.

In doing so he makes a major contribution to Pindaric studies, aiding an understanding of this ode in particular, and of the poet's other works in general.

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TO WILLIAM J. SLATER

χρεῖαι δὲ παντοῖαι φίλων ἀνδρῶν· τὰ μὲν ἀμφὶ πόνοις ὑπερώτατα

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PREFACE

Anyone familiar with the scholarship on Pindar is well aware that all too often topics are treated or poems analysed in a superficial or idiosyncratic manner, and that vague generalities or dogmatic assertions are made without a sufficiently detailed examination of the passages involved. All the individual parts of a Pindaric ode must be subjected to close scrutiny before many of its more general features can be legitimately discussed, and ideally the same scrutiny should be given to all of Pindar's works before judgment is passed on Pindar's thought and poetic practice as a whole. The first part of this statement I have tried to fulfil for one ode; the second part will, I hope, be fulfilled by others.

Some readers will no doubt be annoyed by the frequency with which I have used 'perhaps' and similar words, but there is no reason to assume that every member of Pindar's audience saw the same significance in every word or phrase of a given ode, and there is even less reason to assume that we, many centuries later, should do so. Great poetry can quite legitimately suggest different things to different people, and that, together with our necessarily imperfect knowledge of Greek culture, civilization, and language, often makes a precise or unequivocal explanation hazardous. My main concern, therefore, has been to show as full a range of possibilities as I could and to assess their relative merits as fairly and rigorously as I could.

I think I have read virtually everything ever written specifically on *Olympian One*, although I make no claim to have always done justice to the contributions of earlier critics, but I have no doubt failed to read many other works of a more tangential nature from which the commentary would have profited. As an excuse I can only echo Fränkel's words (*EGP* xi): 'there is more specialist literature afoot than the individual would be able to absorb in a multiple lifetime.'

I have included a metrical scheme, but simply for the convenience of the reader and without any names given to the various cola. There is little agreement on the metrical analysis of the ode, as a glance at A.M. Dale, *Collected Papers* (Cambridge 1969) 64–9, and the editions of Snell-Maehler and Turyn makes clear. I have not, however, included an *apparatus criticus*, since all the variant readings of any significance are mentioned in the notes, nor have I attempted any literary analysis of the ode as a whole, since this would be merely repetitive of what is contained in the commentary. For the editions used in citing fragments, see under the appropriate author in the *index locorum*.

There remains the pleasant duty of recording my deep gratitude to three scholars, Robert Renehan, William Slater, and Leonard Woodbury, all of whom read the entire first draft and made many valuable suggestions for improvement. To William Slater I owe a special debt, since in addition to his comments on the first draft he generously sent me his lecture notes on the ode before I began to write. Finally I must express my thanks to Marion Dundas, who typed a difficult manuscript with much skill and good humour.

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INTRODUCTION

'Odae pulchritudo perspici vel sine acriore mentis intentione in aliis necessaria potest.' With these words Boeckh introduced his commentary on *Olympian One* and few will quarrel with the general truth of his statement. Pindar's *Olympian One*, 'the most beautiful of all his odes' (Lucian, *Gallus* 7), does not require elaborate exegesis for its beauty to be perceived. The same may be said for its overall structure (see David Young, *Three Odes* 121–3, although his schematization, as he himself admits, is somewhat arbitrary), for the smooth transitions from one section to another, and for the relatively straightforward nature of much of the imagery and thought. Less obvious, however, are the significance and structure of the myth, and it is to this, therefore, that the remainder of the introduction will be devoted. A defence of the views expressed here will be found in the notes and what follows is simply an attempt to draw together the main features of the myth.

Transition from Hieron to the myth and from the myth to Hieron is effected by the ring-composition of vv 23–4 and 93–5, and, as we shall see, ring-composition is also employed within the myth itself in order to accentuate its various stages. From the reference to Pelops in the first half of the ring, Pindar moves directly into the myth with the statement that it was Pelops with whom Poseidon fell in love. This takes pride of place at the very beginning because the love of Poseidon figures prominently throughout the myth and because the analogy will be drawn later between the divine favour and assistance received by Pelops and by Hieron. Pindar then amplifies his statement of Poseidon's love by adding details which firmly associate the time at which Poseidon's love began with the story of Pelops' dismemberment.

This grisly account Pindar promptly rejects and he devotes several verses to an explanation of how it could have been believed. It won credence because of the pleasing charm and deceptive power of poetry. Pindar's elaborate

recusatio is based on the conviction that one should not speak ill of the gods, but the ostensible religiosity, which we may or may not attribute to a deep personal conviction on Pindar's part, should not prevent us from observing that the *recusatio* can be analysed as a purely poetic or rhetorical device. The demands of encomiastic poetry and of rhetoric are identical in the sense that both seek to convince the audience of the truth of what the speaker says, and Pindar, if he is to convince his audience that his version of the myth is true, must remove all credibility from the traditional version. When this has been done, Pindar returns to the myth of Pelops and asserts that his account will be different from that which earlier poets related.

The opening words of Pindar's new version reveal that its innovation pertains to the time and circumstances of Poseidon's love rather than to the love itself, since the temporal emphasis in vv 37 and 40 is clearly intended to correct the temporal reference in v 26. It was at the time of a 'well-ordered' banquet (37–8) rather than at the time of Pelops' resurrection after a cannibalistic feast that Poseidon fell in love with him. Poseidon's love has recently been explained as part of Pindar's innovation too (Köhnken, CQ 199–206), but I think it unlikely that Pindar would begin his myth with two closely related details, one of which the audience had never heard and one with which it was familiar. It may be, however, that Poseidon's love was not a dominant feature of the myth and that Pindar was the first to give special prominence to it. There is indirect evidence for a relationship between Poseidon and Pelops before Pindar (see note on v 87) and this relationship may have been amatory.

By changing the circumstances under which Poseidon fell in love with Pelops, Pindar is able to clear the gods of the heinous crime of cannibalism. At the same time the emphasis placed on the orderly nature of the banquet at which Poseidon fell in love with Pelops provides us with the first of a series of comparisons and contrasts with other banquets, a theme which by its presence both outside and inside the myth contributes to the unity of the ode as a whole. Early in the ode (14–17) Pindar praises Hieron for the splendour of his sympotic entertainment and hospitality, and similar praise is now directed towards Tantalus, both by the account given of his banquet in vv 37–8 and by the rejection of the cannibalistic feast in vv 48–52. When, however, Tantalus later abused his privileged position with the gods by sharing their nectar and ambrosia with mortal symposiasts (61–2), he is punished by being deprived of the pleasures of the symposium (58). Comparison now replaces contrast, and Pelops after his death is described as reclining by the Alpheus as he partakes of the splendid blood-offerings made to him by his worshippers (90–2). Finally, the sweet tranquillity of the symposium is

the lot of an Olympic victor (98) and we have therefore come back full circle to Hieron.

When Poseidon fell in love with Pelops, he took him to the house of Zeus and Pindar adds that Ganymedes was similarly carried off at a later time. At first glance the reference to Ganymedes may seem to be a gratuitous insertion, but by mentioning this well-known myth Pindar reinforces the credibility of his new version of the Pelops myth. In addition, a comparison between Pelops and Ganymedes enhances the praise of the former, especially since Ganymedes acquired immortality, and this praise is further increased by Pindar's adopting a version of the myth which represented Ganymedes as being younger than Pelops, with the result that the abduction of Pelops serves as a precedent for the abduction of Ganymedes. More glory accrues to Pelops from having preceded than from having followed Ganymedes to Olympus.

The disappearance of Pelops provides Pindar with an opportunity to explain how the traditional version of Pelops' dismemberment arose. The emphatic position of *ἔννεπε κρυφᾷ* at the beginning of v 47 is intended to remind us of *φάτις ... ἐξαπατῶντι μῦθοι* in vv 28b–9 and since the earlier verses followed immediately after a passage which implied Pelops' dismemberment, we are therefore led to expect that more will now be said about this topic. Our suspicions are soon confirmed, as Pindar proceeds to attribute the story of the dismemberment and cannibalistic feast to some jealous neighbour who was presumably envious of the favoured position Tantalus enjoyed with the gods.

After having cleverly constructed his ode in such a way that he could include the exciting account of this impious feast while at the same time denying its veracity, Pindar breaks off this segment of the myth by the insertion of gnomic utterances (52–3) which repeat in general terms the thought of the gnome which preceded the myth (35). Pindar could not, however, omit any further reference to Tantalus. He had to explain how it was that Tantalus came to be punished and he needed a reason for Pelops' banishment from Olympus. At the same time he could also use Tantalus as a negative *exemplum* to enhance the praise of Hieron by way of contrast. This is brought out especially by the theme of the symposium discussed earlier and by the manner in which the myth of Tantalus illustrates the truth of Pindar's statement in v 114 (see note ad loc).

Just as Pindar uses ring-composition (corresponding gnomes) to mark the limits of one segment of his myth, so too does he employ the same device to mark the limits of the segment describing Tantalus' crime and punishment. Now, however, the rings take the form of corresponding conditional clauses

in which *θεὸν ἀνήρ τις* (64) balances chiastically *τιν' ἄνδρα θνατὸν Ὀλύμπου σκοποί* (54). The transition from Tantalus to Pelops is made in vv 65–6 where we are told that because of Tantalus' crime Pelops was banished from heaven. This sentence leads into the next segment of the myth, but at the same time the presence of *ἀθανατοί* (65) looks back to *ἀθανάτους* (60) and thus heightens the connection between Tantalus' crime against the gods and Pelops' banishment.

The next sentence introduces the idea of marriage, a subject which forms the background of the final segment of the myth, and marriage is specifically referred to at the beginning (69), middle (80), and end (88). Enjambement and repetition of *γάμον* in an identical position strengthen the symmetry. In addition, both the beginning of Pelops' attempt to win the hand of Hippodameia and the result of their marriage, the birth of six sons, are framed by asyndeton (71 and 89).

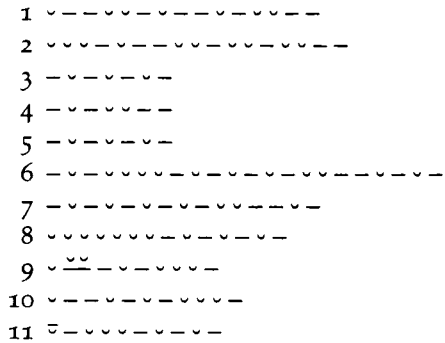
The final segment contains the prayer of Pelops to Poseidon for assistance in the race with Oenomaus and once more ring-composition is used to mark the limits. The prayer is introduced with *τῷ μὲν εἶπε* (75) and concluded with *ὣς ἔννεπεν* (86), and the final two words of the direct speech (*φίλαν δίδοι*, 85) echo the opening two words (*φίλια δῶρα*, 75). It is in this section of the myth that the analogies between Pelops and Hieron become dominant, the most important of which are the following: Poseidon gives Pelops a golden chariot and tireless horses because of his love for him (87) and a god acts as a guardian of Hieron because of his concern for him (106–7). Pelops and Hieron have a mutual knowledge of *τὰ καλά*, that is, of what is honourable and noble, and a mutual awareness that this knowledge must be combined with appropriate deeds, if heroic stature is to be achieved (84 and 104). Pelops knows that what is at hand (*οὗτος ἄεθλος*, 84) is preferable to a distant and inglorious old age (82–3), and Pindar repeats this general outlook on life when he tells Hieron that the blessings which each day brings are best (99–100). Pelops realizes that darkness (83) attends a life lived without danger (81) and Hieron's fame shines forth (23) because of his boldness in the games (96). Pelops prays that Poseidon may grant him victory (78) and the language in which the prayer is cast reminds us of the victory which Hieron has just won (22).

The last portion of the myth (90–3) provides a transition from the myth to the present event and develops further the analogy between Pelops and Hieron. There can be little doubt that Pindar expected his audience to see the similarity between these verses and vv 14–17, since both passages appear at the same point in their respective stanzas and both describe sympotic entertainment. See also the note on v 98.

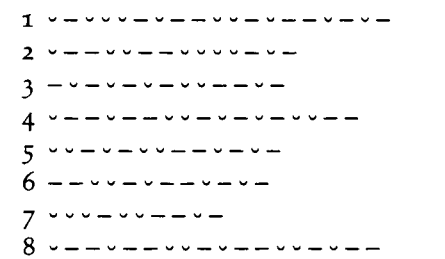
It should be obvious from this analysis that the myth of *Olympian One* has been constructed with consummate skill and that it involves much more than a comparison between Pelops' victorious race and Hieron's. The myth's real significance rests in the praise it confers upon Hieron through the analogies drawn between Hieron and Pelops. The heroic depiction of Pelops becomes in essence Pindar's depiction of Hieron, and it is no doubt implied that after his death Hieron too will receive similar worship as a hero, a prophecy which was in fact fulfilled at Catana (D.S. 11.66.4 *τιμῶν ἡρωικῶν ἔτυχεν*; cf D.S. 11.38.5 for the same worship accorded Hieron's brother, Gelon, after his death in 478, two years before the date of our ode). There is therefore no justification for Norwood's dogmatic statement (p 17) that Hieron commissioned Bacchylides to celebrate his chariot victory because *Olympian One* 'contained too little about himself, far too much about Tantalus and Pelops.'

OLYMPIAN ONE

ΣΤΡ



ΕΠ



ΙΕΡΩΝΙ ΣΥΡΑΚΟΣΙΩΙ ΚΕΛΗΤΙ

Α′ Ἄριστον μὲν ὕδωρ, ὁ δὲ χρυσὸς αἰθόμενον πῦρ
ἅτε διαπρέπει νυκτὶ μεγάνορος ἔξοχα πλούτου·
εἰ δ' ἄεθλα γαρύειν
ἔλδεαι, φίλον ἦτορ,
μηκέτ' ἀελίου σκόπει
ἄλλο θαλπνότερον ἐν ἁμέρᾳ φαεννὸν ἄστρον ἐρήμας δι' αἰθέρος,
μηδ' Ὀλυμπίας ἀγῶνα φέρτερον αὐδάσομεν·
ὅθεν ὁ πολύφατος ὕμνος ἀμφιβάλλεται
σοφῶν μητίεσσι, κελαδεῖν
Κρόνου παῖδ' ἐς ἀφνεὰν ἱκομένους
μάκαιραν Ἱέρωνος ἑστίαν,

θεμιστεῖον ὃς ἀμφέπει σκᾶπτον ἐν πολυμάλῳ
Σικελίᾳ δρέπων μὲν κορυφὰς ἀρετᾶν ἄπο πασᾶν,
ἀγλαΐζεται δὲ καί
μουσικᾶς ἐν ἀώτῳ,
οἷα παίζομεν φίλαν
ἄνδρες ἀμφὶ θαμὰ τράπεζαν. ἀλλὰ Δωρίαν ἀπὸ φόρμιγγα πασσάλου
λάμβαν', εἴ τί τοι Πίσας τε καὶ Φερενίκου χάρις
νόον ὑπὸ γλυκυτάταις ἔθηκε φροντίσιν,
ὅτε παρ' Ἀλφεῷ σύτο δέμας
ἀκέντητον ἐν δρόμοισι παρέχων
κράτει δὲ προσέμειξε δεσπόταν,

Συρακόσιον ἱπποχάρμαν βασιλῆα· λάμπει δέ οἱ κλέος
ἐν εὐάνορι Λυδοῦ Πέλοπος ἀποικίᾳ·
τοῦ μεγασθενὴς ἐράσσατο γαιάοχος

Ποσειδάν, ἐπεί νιν καθαροῦ λέβητος ἔξελε Κλωθώ,
ἐλέφαντι φαίδιμον ὦμον κεκαδμένον.
ἦ θαύματα πολλά, καί πού τι καὶ βροτῶν
φάτις ὑπὲρ τὸν ἀλαθῆ λόγον 28b
δεδαιδαλμένοι ψεύδεσι ποικίλοις ἐξαπατῶντι μῦθοι.

Β′ Χάρις δ', ἅπερ ἅπαντα τεύχει τὰ μείλιχα θνατοῖς, 30
ἐπιφέροισα τιμὰν καὶ ἄπιστον ἐμήσατο πιστόν
ἔμμεναι τὸ πολλάκις
ἀμέραι δ' ἐπίλοιποι
μάρτυρες σοφώτατοι.
ἔστι δ' ἀνδρὶ φάμεν ἐοικὸς ἀμφὶ δαιμόνων καλά· μείων γὰρ αἰτία. 35
υἱὲ Ταντάλου, σὲ δ' ἀντία προτέρων φθέγξομαι,
ὁπότ' ἐκάλεσε πατὴρ τὸν εὐνομώτατον
ἐς ἔρανον φίλαν τε Σίπυλον,
ἀμοιβαῖα θεοῖσι δεῖπνα παρέχων,
τότ' Ἀγλαοτρίαιναν ἁρπάσαι, 40

δαμέντα φρένας ἱμέρῳ, χρυσέαισί τ' ἀν' ἵπποις
ὕπατον εὐρυτίμου ποτὶ δῶμα Διὸς μεταβᾶσαι·
ἔνθα δευτέρῳ χρόνῳ
ἦλθε καὶ Γανυμήδης
Ζηνὶ τῶὖτ' ἐπὶ χρέος. 45
ὡς δ' ἄφαντος ἔπελες, οὐδὲ ματρὶ πολλὰ μαιόμενοι φῶτες ἄγαγον,
ἔννεπε κρυφᾷ τις αὐτίκα φθονερῶν γειτόνων,
ὕδατος ὅτι τε πυρὶ ζέοισαν εἰς ἀκμάν
μαχαίρᾳ τάμον κατὰ μέλη,
τραπέζαισί τ' ἀμφὶ δεύτατα κρεῶν 50
σέθεν διεδάσαντο καὶ φάγον.

ἐμοὶ δ' ἄπορα γαστρίμαργον μακάρων τιν' εἰπεῖν· ἀφίσταμαι·
Ἀκέρδεια λέλογχεν θαμινὰ κακαγόρους.
εἰ δὲ δή τιν' ἄνδρα θνατὸν Ὀλύμπου σκοποί
ἐτίμασαν, ἦν Τάνταλος οὗτος· ἀλλὰ γὰρ καταπέψαι 55
μέγαν ὄλβον οὐκ ἐδυνάσθη, κόρῳ δ' ἔλεν
ἄταν ὑπέροπλον, ἄν τοι πατὴρ ὕπερ
κρέμασε καρτερὸν αὐτῷ λίθον, 57b
τὸν αἰεὶ μενοινῶν κεφαλᾶς βαλεῖν εὐφροσύνας ἀλᾶται.

Γ′ ἔχει δ' ἀπάλαμον βίον τοῦτον ἐμπεδόμοχθον
μετὰ τριῶν τέταρτον πόνον, ἀθανάτους ὅτι κλέψαις 60

ἁλίκεσσι συμπόταις
νέκταρ ἀμβροσίαν τε
δῶκεν, οἷσιν ἄφθιτον
†θέσαν αὐτόν.† εἰ δὲ θεὸν ἀνήρ τις ἔλπεταί ⟨τι⟩ λαθέμεν ἔρδων,
ἁμαρτάνει.
τοὔνεκα {οἱ} προῆκαν υἱὸν ἀθάνατοί ⟨οἱ⟩ πάλιν
μετὰ τὸ ταχύποτμον αὖτις ἀνέρων ἔθνος.
πρὸς εὐάνθεμον δ' ὅτε φυάν
λάχναι νιν μέλαν γένειον ἔρεφον,
ἑτοῖμον ἀνεφρόντισεν γάμον

Πισάτα παρὰ πατρὸς εὔδοξον Ἱπποδάμειαν
σχεθέμεν. ἐγγύς {δ'} ἐλθὼν πολιᾶς ἁλὸς οἷος ἐν ὄρφνᾳ
ἄπυεν βαρύκτυπον
Εὐτρίαιναν· ὁ δ' αὐτῷ
πὰρ ποδὶ σχεδὸν φάνη.
τῷ μὲν εἶπε· "Φίλια δῶρα Κυπρίας ἄγ' εἴ τι, Ποσείδαον, ἐς χάριν
τέλλεται, πέδασον ἔγχος Οἰνομάου χάλκεον,
ἐμὲ δ' ἐπὶ ταχυτάτων πόρευσον ἁρμάτων
ἐς Ἅλιν, κράτει δὲ πέλασον.
ἐπεὶ τρεῖς τε καὶ δέκ' ἄνδρας ὀλέσαις
μναστῆρας ἀναβάλλεται γάμον

θυγατρός. ὁ μέγας δέ κίνδυνος ἄναλκιν οὐ φῶτα λαμβάνει.
θανεῖν δ' οἷσιν ἀνάγκα, τά κέ τις ἀνώνυμον
γῆρας ἐν σκότῳ καθήμενος ἕψοι μάταν,
ἀπάντων καλῶν ἄμμορος; ἀλλ' ἐμοὶ μὲν οὗτος ἄεθλος
ὑποκείσεται· τὺ δὲ πρᾶξιν φίλαν δίδοι."
ὣς ἔννεπεν· οὐδ' ἀκράντοις ἐφάψατο
ἔπεσι. τὸν μὲν ἀγάλλων θεός
ἔδωκεν δίφρον τε χρύσεον πτεροῖσίν τ' ἀκάμαντας ἵππους.

Δ' ἔλεν δ' Οἰνομάου βίαν παρθένον τε σύνευνον·
ἔτεκε λαγέτας ἓξ ἀρεταῖσι μεμαότας υἱούς.
νῦν δ' ἐν αἱμακουρίαις
ἀγλααῖσι μέμικται,
Ἀλφεοῦ πόρῳ κλιθείς,
τύμβον ἀμφίπολον ἔχων πολυξενωτάτῳ παρὰ βωμῷ· τὸ δὲ κλέος
τηλόθεν δέδορκε τᾶν Ὀλυμπιάδων ἐν δρόμοις
Πέλοπος, ἵνα ταχυτὰς ποδῶν ἐρίζεται
ἀκμαί τ' ἰσχύος θρασύπονοι·

ὁ νικῶν δὲ λοιπὸν ἀμφὶ βίοτον
ἔχει μελιτόεσσαν εὐδίαν

ἀέθλων γ' ἕνεκεν· τὸ δ' αἰεὶ παράμερον ἐσλόν
ὕπατον ἔρχεται παντὶ βροτῶν. ἐμὲ δὲ στεφανῶσαι 100
κεῖνον ἱππίῳ νόμῳ
Αἰολῇδι μολπᾷ
χρή· πέποιθα δὲ ξένον
μή τιν' ἀμφότερα καλῶν τε ἴδριν †ἅμα καὶ δύναμιν κυριώτερον
τῶν γε νῦν κλυταῖσι δαιδαλωσέμεν ὕμνων πτυχαῖς. 105
θεὸς ἐπίτροπος ἐὼν τεαῖσι μήδεται
ἔχων τοῦτο κᾶδος, Ἱέρων,
μερίμναισιν· εἰ δὲ μὴ ταχὺ λίποι,
ἔτι γλυκυτέραν κεν ἔλπομαι

σὺν ἅρματι θοᾷ κλεΐζειν ἐπίκουρον εὑρὼν ὁδὸν λόγων 110
παρ' εὐδείελον ἐλθὼν Κρόνιον. *ἐμοὶ μὲν ὦν*
Μοῖσα *καρτερώτατον βέλος ἀλκᾷ τρέφει·*
†ἄλλοισι δ' ἄλλοι μεγάλοι· τὸ δ' ἔσχατον κορυφοῦται
βασιλεῦσι. μηκέτι πάπταινε πόρσιον.
εἴη σέ τε τοῦτον ὑψοῦ χρόνον πατεῖν, 115
ἐμέ τε τοσσάδε νικαφόροις 115b
ὁμιλεῖν πρόφαντον σοφίᾳ καθ' Ἕλλανας ἐόντα παντᾷ.

THE COMMENTARY

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1–7

Pindar begins his ode with a stylistic device known as priamel, a term derived from *praeambulum* and first used in connection with Greek literature by Dornseiff. It may be defined as 'a series of detached statements which through contrast or comparison lead up to the idea with which the speaker is primarily concerned' (Fraenkel, *Agam.* v 2, p 407, n 3) or as 'a focusing or selecting device in which one or more terms serve as foil for the point of particular interest' (Bundy 1.5). The priamel has been widely studied (see the bibliography at the end of this passage) and I shall therefore concentrate only on its form and meaning in *O.* 1.

In essence, the examples of priamel can be assigned to two categories which one could classify as 'antithetical' and 'analogical.' To the first category belong passages where the author opposes his own particular preference to the preferences of others or to a preference which he himself once held. This may be stated explicitly, as in Sappho fr. 16, or implicitly, as in Tyrt. fr. 12. To the second and less common category belong passages where the author merely lists without strongly emphasizing that any one particular item takes precedence over another. In its simplest form we might compare Theognis 255–6: *κάλλιστον τὸ δικαιότατον· λῷστον δ' ὑγιαίνειν· / πρᾶγμα δὲ τερπνότατον, τοῦ τις ἐρᾷ, τὸ τυχεῖν.* In such passages, however, the last item mentioned is the one on which the author wishes especially to dwell (see Göbel 46). There is no suggestion that the acquisition of what one loves is preferred to the acquisition of justice or health, but by virtue of its position and expanded detail the acquisition of what one loves is clearly the idea which is uppermost in the mind of the author. Similarly, in *O.* 1 there is no suggestion that the Olympic games are preferred to water or

gold, but again the position and expanded detail clearly demonstrate that it is the Olympic games which are uppermost in Pindar's mind.

The form of the present analogical priamel is, in the typical Pindaric manner, more complex than the thought behind it. The essential points are simply that water, gold, and the Olympic games are all pre-eminent, but each of these statements is made with successively greater elaboration so that we have an example of the so-called 'Gesetz der wachsenden Glieder,' that is, the practice, especially common in invocations, whereby each segment is longer than the preceding segment (for examples and bibliography see Schwyzer 2.691, note 6; Thummer 1.148, note 131; Renehan, *AJP* 98 [1977] 134–5). After the initial bald statement that 'water is best,' the pre-eminence of gold is enhanced by the addition of a short simile which compares it to 'blazing fire,' and then the imagery becomes still more elaborate with the pre-eminence of the Olympic games being compared to the pre-eminence of the sun. The last two, sun and Olympic games, although presented paratactically as distinct elements, are intended to be treated as essentially a single unit, the former functioning as a comparison to illustrate the latter. This unity is indicated by the position of ἄεθλα introducing the final segment of the priamel, and by the chiasmus, gold (specific item) – comparison (fire) – wealth (general item), balanced in reverse order by contests (general item) – comparison (sun) – Olympic games (specific item). Also, the comparisons, although totally dissimilar in form, are nevertheless parallel in terms of imagery. In both the emphasis is on brightness, first by night and then by day. The increased elaboration of each part of a priamel appears elsewhere in Pindar, for example *O.* 2.2–7 where he asks 'what god, what hero, what man shall we proclaim?' and then proceeds to answer each question in successively greater detail. Compare also *O.* 3.42–4 and 11.1–6.

Kröhling 57 explains the priamel in the following words: 'Pindar erweckt den Eindruck, als ob er sich über das Thema seines Liedes noch nicht ganz schlüssig sei und sich im stillen frage: was ist eigentlich das beste? Was verdient gepriesen zu werden? Die Priamel gibt die Antwort darauf, sie nennt eine Reihe von Themen, und das letzte greift Pindar auf.' This interpretation would place the priamel in the antithetical category and would in effect represent Pindar as stating that whereas some say water is best and others say gold is best, he says the Olympic games are best. But Pindar could not possibly place the Olympic games on a higher level than water, a requirement for life, or even gold (compare fr. 222.1 Διὸς παῖς ὁ χρυσός). Rather Pindar lists three spheres in each of which he names one element as pre-eminent. In the first the sphere is not explicitly mentioned, though something like πάντων is presumably intended to be understood. From this all-embracing and general statement he moves to the sphere of wealth,

naming gold as its pre-eminent element, and then to the sphere of contests, naming the Olympic games as their pre-eminent element.

Krischer attempts to find a unifying principle in this series of elements and he cites Aristotle, *Rhet.* 1.7.14–16, as evidence that Pindar intended a polar contrast between water and gold. Aristotle states that what is scarcer is preferred to what is abundant, for example, gold over iron, but then he adds that from another point of view one could prefer what is abundant to what is scarce, and he cites Pindar's 'water is best' as an illustration. Krischer goes on to argue also for a polar contrast between material values (gold) and ethical values (the games), so that the middle section binds the whole together by having a part to play both in what precedes and in what follows. Such polarities, however, would impose severe demands upon Pindar's audience and there is no evidence that before Aristotle anyone reflected on the contrast between abundance and scarcity. Similarly, though Krischer is right in stating that gold or material possessions are sometimes contrasted with ethical values in priamels (for example, *N.* 8.37–9), there is no hint of any ethical value in what Pindar says here about the Olympic games. The most that we are entitled to infer is that, since it is praise of the Olympic games and Hieron's victory in them that is the purpose of the priamel, Pindar chose two of the most praiseworthy and valuable elements that he could envision in order to enhance, by juxtaposition, the glory of Hieron's Olympic victory. Only in this and in the imagery used in the two comparisons is it legitimate or necessary to speak of unity.

Finally, we must examine two other priamels which are clearly related to that of *O.* 1. The first is *O.* 3.42–4:

εἰ δ' ἀριστεύει μὲν ὕδωρ, κτεάνων δὲ
χρυσὸς αἰδοιέστατος,
νῦν δὲ πρὸς ἐσχατιὰν
Θήρων ἀρεταῖσιν ἱκάνων ἅπτεται
οἴκοθεν Ἡρακλέος
σταλᾶν.

O. 3 was written for Theron's chariot-victory in the Olympic games of 476, and Gaspar 98 argues that it preceded Pindar's composition of *O.* 1: 'il est plus vraisemblable d'admettre que Pindare ait amplifié sa pensée d'une ode à l'autre, que de supposer qu'il l'ait écourtée.' I see no reason, however, why the *O.* 3 passage could not be an allusion to the priamel of *O.* 1. Though this priamel is much less complex and differs in details from that of *O.* 1, in general format and purpose it is the same. The three spheres are equally unconnected and again only with regard to the second and the third parts is there any elaboration. Krischer sees in *κτεάνων* and *ἀρεταῖσιν* a contrast

between material and ethical values, but *ἀρεταῖσιν* is only partially ethical. To the Greeks there was an ethical element present in the excellence or prowess displayed in athletic achievement, but this scarcely justifies our treating *ἀρεταῖσιν* as a purely non-material contrast with gold. The use of the conditional does not imply any uncertainty on Pindar's part about the validity of his statements, since, as Slater sv rightly notes, it 'has comparative force, *just as.*'

The second example is Bacch. 3.85–92, written for Hieron's Olympic victory in the chariot race of 468:

φρονέοντι συνετὰ γαρύω· βαθὺς μέν
αἰθὴρ ἀμίαντος· ὕδωρ δὲ πόντου
οὐ σάπεται· εὐφροσύνα δ' ὁ χρυσός·
ἀνδρὶ δ' οὐ θέμις, πολιὸν π[αρ]έντα
γῆρας, θάλ[εια]ν αὖτις ἀγκομίσσαι
ἥβαν. ἀρετᾶ[ς γε μ]ὲν οὐ μινύθει
βροτῶν ἅμα σ[ώμ]ατι φέγγος, ἀλλὰ
Μοῦσά νιν τρ[έφει.]

The presence of air, water, gold, and brightness makes it probable that Bacchylides had Pindar's priamel in mind, but from this model he constructs a series of ideas which are quite different. Instead of an increasing elaboration we have a succession of three short staccato pronouncements followed by the statement that, although youth cannot be recovered, the radiance of one's prowess lives on when it is celebrated in song. The precise significance, however, of the first three parts to the last is elusive. There seems to be a parallelism in *ἀμίαντος, οὐ σάπεται,* and *οὐ μινύθει* which would tie those sections together, but the reference to gold breaks the unity. It looks as though Bacchylides wished simply to name three elements together with their characteristics and to set off against them his primary concern, that is, just as the air is undefiled, and the sea does not decay, and gold is joy, so the fame conveyed by song is everlasting. Perhaps, as Krischer argues, gold is inserted to provide a transition from the cosmic realm to the human realm. For an attempt to analyse this priamel and that of *O.* 1 and to relate them to the poems as a whole, see R. Wind, 'Bacchylides and Pindar: A Question of Imitation,' *CJ* 67 (1971–2) 9–13, and P.T. Brannan, 'Bacchylides' Third Ode,' *CF* 27 (1973) 212–20. For Bacchylides alone see C. Carey, 'Bacchylides 3.85–90,' *Maia* 29–30 (1977–8) 69–71. G. Arrighetti, 'In tema di poetica greca arcaica e tardo-arcaica,' *SCO* 25 (1976) 255–314, has useful comments on Bacchylides' and Pindar's treatment of similar themes (esp. pp. 294–314).

On the priamel in general see especially F. Dornseiff, *Pindars Stil* 97–102,

and *Die archaische Mythenerzählung* (Berlin 1933) 3 ff, 78 ff; W. Kröhling, *Die Priamel (Beispielreihung) als Stilmittel in der griechisch-römischen Dichtung* (Greifswald 1935); W.A.A. van Otterlo, 'Beitrag zur Kenntnis der griechischen Priamel,' *Mnemosyne* 3.8 (1940) 145–76; U. Schmid, *Die Priamel der Werte im Griechischen von Homer bis Paulus* (Wiesbaden 1964); T. Krischer, 'Die logischen Formen der Priamel,' *GB* 2 (1974) 79–91; and Bundy 1.4 ff.

1

Ἄριστον μὲν ὕδωρ: commentators have generally sought a specific reason or reasons why Pindar should have called water 'best' and a great variety of explanations have been given. Such attempts are fruitless, since we shall never know what prompted Pindar's utterance. The most that we can do is adduce passages which illustrate the pre-eminence of water or its use in imagery and say that one or more may have been in Pindar's mind at the time of composition.

1/ Water is the source of all things: compare *Il.* 14.246, where Oceanos is γένεσις πάντεσσι (whether πάντεσσι is masculine, 'all gods,' or neuter, 'everything,' is of little importance for our purpose); Alcm. 5, fr. 2, col ii, 15–17 τῆς Θέτιδος γενομένης ἀρχὴ καὶ τέλος ταῦτα πάντων ἐγένετο suggests a water-cosmogony, though J.L. Penwill, 'Alkman's Cosmogony,' *Apeiron* 8 (1974) 13–39, makes a good case for reading θέτιδος = θέσεως for Θέτιδος; schol. 1d refers to Thales (ἀρχὴ γὰρ τῶν ὅλων κατὰ Θαλῆν τὸ ὕδωρ) and several nineteenth-century scholars have argued for the influence of Thales, while Fränkel, *EGP* 472, sees the influence of Heraclitus. See also Onians 229 and J. Rudhardt, *La thème de l'eau primordial dans la mythologie grecque* (Berne 1971).

2/ Water is the most useful of all things: compare Arist. *Rhet.* 1.7.14; Hdt. 7.16 (with reference to the sea); *O.* 11.2–3 (with reference to rain); Plut. *Aquane an ignis utilior.*

3/ Water is everlasting: compare Bacch. 3.86–7 and the common use of ἀέναος to describe bodies of water.

4/ Water is sacred: it is sent by Zeus and plays an important role in religion; compare M. Ninck, *Die Bedeutung des Wassers im Kult und Leben der Alten* (Leipzig 1921).

5/ Water is the realm of Poseidon who figures prominently in the ode and who is called ἄριστος in *Od.* 13.142.

6/ Water surrounded Ortygia until it was joined to the mainland by a mole (see the map in Freeman II, facing page 139) in the mid-sixth century. Ortygia was the original settlement of Syracuse and presumably contained Hieron's palace, at which the present ode seems to have been performed. On

it was a temple of Artemis who in *P.* 2.7–12 is given the epithet *ποταμία* and is said to have assisted Hieron in a chariot-victory. Also on it was the famous spring, Arethusa, which legend connected with the river, Alpheus, mentioned in v 20 (compare Paus. 5.7.2–3), and which Pindar twice refers to in odes for Syracusan victors (*P.* 3.69 and *N.* 1.1).

7/ Water frequently serves as an image for poetry or as a source of poetic inspiration: compare *O.* 6.85–7 and 91, 7.7; *P.* 4.299, 5.99–100, 8.57, 9.103–4; *N.* 3.77–9, 7.12 and 62; *I.* 5.24–5, 6.2, 21, 64, and 74, 7.19; and G. Wilhelmi, *Untersuchungen zum Bild vom Fliessen der Sprache in der griechischen Literatur* (Diss., Tübingen 1967), who discusses Pindar on pages 41–75.

8/ Water has a remarkably large role to play in the myths of Tantalus and Pelops. On this see G. Piccaluga, *Lykaon* (Rome 1968) 179–86, esp. 184, note 93.

It should be clear from the examples cited that the Greek audience would have found nothing unusual in Pindar's opening phrase, although its relevance might have been puzzling until the priamel reached its conclusion. None of the eight sections can be categorically dismissed as a possible source of inspiration for Pindar's words, but some have a greater likelihood than others. For example, in spite of the frequency with which Pindar uses water as an image for poetry, it is scarcely possible that he could have expected his audience to see in the bald 'water is best' the idea that 'poetry is best.' When this imagery is used elsewhere, its significance is always clear from the context and no such clarity is present here. Direct influence of Thales is also unlikely, since Pindar shows little awareness of the pre-Socratics. The idea, however, of water as a source of everything cannot have been novel. It is present in Homer, perhaps in Alcman, and Xenophanes, who spent much of his life in Magna Graecia and who may have influenced Pindar (compare fr. 140d and Xen. fr. 24), combines water with earth in frr. 29 *γῆ καὶ ὕδωρ πάντ' ἐσθ' ὅσα γίνονθ' ἠδὲ φύονται* and 33 *πάντες γὰρ γαίης τε καὶ ὕδατος ἐκγενόμεσθα* (compare *Il.* 7.99 and Hes. *Erga* 61).

Perhaps it is enough simply to say that, once Pindar decided to begin his ode with a priamel consisting of pre-eminent elements in their respective spheres, water would immediately strike him, as it would other Greeks, as an obvious choice of that which is best in an absolute sense, and so it takes pride of place at the very beginning. Greece is a dry land and the generative power of water was therefore brought home to them with particular force. To give only one example, in Arist. *Nubes* 1117–18 the chorus, speaking as clouds, promise to rain on the judges' fields first, if they are awarded the victory (for further references see Collard on Eur. *Supp.* 205–7a and Onians svv 'moisture' and 'water').

Pindar's phrase became proverbial and was much quoted (for example, Pl. *Euthyd.* 304b; Arist. *Rhet.* 1.7.14; Plut. *Aquane an ignis utilior* 955d; Athen. 2.40f; *Anth. Pal.* 9.629, 9.809, 11.370), but whether it was also proverbial before Pindar, as Dissen, Fennell, and Fraccaroli maintain, or was not, as Hermann 45 argues ('es war eine dem Pindar eigne Sentenz'), cannot be determined. I suspect that in thought, if not in this particular form, it was a commonplace. On the structure compare E. Benveniste, 'La phrase nominale,' *BSL* 46 (1950) 19–36. Similar openings involving a noun and adjective without a connecting verb are found at *P.* 5.1 Ὁ *πλοῦτος εὐρυσθενής* and 10.1 Ὀλβία *Λακεδαίμων.*

Finally, mention should be made of the fact that the five separate vowels are contained in this opening phrase, as also in the opening of *P.* 1, Χ*ρυσέα φόρμιγξ*. Stanford 83 may well be right in arguing that this is deliberate: 'It sounds almost as though the master poet was announcing the theme of some great fugue in these sequences of the five main tones of his vowel-scale at the beginning of two major works.' See his note 27 for other studies of this phenomenon.

῞Αριστον: the same word begins *N.* 4 ῞Αριστος *εὐφροσύνα πόνων κεκριμένων / ἰατρός* and a variation appears at the beginning of Bacch. 3 Ἀριστοκάρπου Σικελίας. Compare also Bacch. 14.1–2 Εὖ *μὲν εἰμάρθαι παρὰ δαίμ*[*ονος ἀν*]-*θρώποις ἄριστον* and Panyassis fr. 14.1 *οἶνος* ⟨*δὲ*⟩ *θνητοῖσι θεῶν πάρα δῶρον ἄριστον.* Superlatives (and comparatives) are naturally common in priamels: for some examples in Pindar see Bundy 1.11, note 33. Dornseiff 78–9 seems to suggest that Pindar would not have used *ἄριστον* to describe *ὕδωρ*, if the latter did not have a 'spezifisch religiöse Erhabenheit,' with the result that *ἄριστον* is virtually the equivalent of *ἱερόν*. But although there is obviously a tendency to use the 'Superlativ als Elativ' in religious contexts, I see no reason why such an interpretation should be given here. We have seen that there is no need to assign an exclusively religious connotation to *ὕδωρ* and that Pindar presumably expected his audience to supply something like *πάντων* with the superlative, as Aelian specifically adds in *VH* 1.32 *ὕδωρ ἐστὶ τὸ πάντων ἄριστον.*

ὁ: the article may have a certain demonstrative force, but its main function seems to be one of contrast or antithesis. So Stein 25, Ullmann 63, Gildersleeve, *Syntax* 2.215. Perhaps similar is *N.* 4.82 where *ὁ χρυσός* contrasts with Π*αρίου λίθου* in the previous line.

The absence of the article with *ὕδωρ* may indicate that *ὕδωρ* belongs to the class of substantives called '*monosemantica*, i.e. those nouns which, like proper nouns, describe something existing only once, as *γῆ*, *ἥλιος* [cf v 5],

οὐρανός, σελήνη ... or which refer to objects of which the speaker knows only one example: *δῶμα, οἶκος, πόλις, πατήρ, μήτηρ*' (Snell 230). *χρυσός*, on the other hand, as only one of many metals, takes the article.

δέ: the particle is connective rather than adversative, since the *μὲν* ... *δὲ* ... *δέ* series is a paratactic list of areas in each of which one item excels. For other examples in Pindar see Slater sv *μέν* 2 f.*β*.

Metre requires that *δέ* be treated as a long syllable before *χρ-* and Pindar's practice in this regard shows 'a very large preponderance of lengthened over short before medial, a small preponderance of short over lengthened before initial mute and liquid' (Lobel, *Hermes* 65 [1930] 362). See also Heimer 89–117 and for the Homeric usage see West, *Theogony* 97–8.

χρυσός: the closest parallel in Pindar to the depiction of gold given here is *I.* 5.1–3:

Μᾶτερ Ἀελίου πολυώνυμε Θεία
σέο ἕκατι καὶ μεγασθενῆ νόμισαν
χρυσὸν ἄνθρωποι περιώσιον ἄλλων

In both passages we have a reference to the sun and in both gold is deemed pre-eminent in the field of wealth. There can be no question that one of the attributes of gold which Pindar here and in some other passages (for example, *O.* 2.72, *N.* 4.82–3) emphasizes is its gleam, but critics err, I think, in maintaining that this is its primary significance (compare Furtwängler 55, 'Gold bedeutet ihm zunächst Licht'). Rather, to Pindar as to other Greeks, gold is an object of praise because it is the most valuable of material possessions and its gleam is an incidental attribute which serves to enhance the value it already has. Thus, the extremely numerous examples of *χρύσεος* and *χρυσός-* compounds as epithets of the gods owe their origin not primarily to any gleam which was thought to radiate from the gods, but to the practice of using gold, as the most costly of man's possessions, to adorn their images. As Lorimer 21 rightly points out, with the exception of *χρυσόστομος* 'complimentary compounds of *χρυσός* are confined to divine beings and are commonly associated with adjuncts which in statuary might well be rendered in gold.' For additional comments on gold in Pindar see especially Duchemin's chapter, 'La mystique de l'or, de la lumière, et des couleurs,' pp 193–228 (valuable, but with too much emphasis on the brightness of gold), and Fränkel, *EGP* 471–2 and 485–7.

In *Olympian One*, however, the presence of *πῦρ, διαπρέπει νυκτί*, and the parallel image of the bright sun in vv 5–6 show that what Pindar is stressing here is the pre-eminent radiance of gold in comparison with all other forms of wealth. As the ode progresses, this radiance extends to Hieron

whose fame shines forth in Olympia (23–4). In addition Poseidon's horses are golden (41), as is the chariot he gives Pelops (87), although in these passages the epithet emphasizes their divine association more than their radiance. Pindar is especially fond of imagery involving brightness, as Duchemin's chapter cited above amply demonstrates. In general, see D. Tarrant, 'Greek Metaphors of Light,' *CQ* 10 (1960) 181–7; C. Mugler, 'La lumière et la vision dans la poésie grecque,' *REG* 73 (1960) 40–72; M. Treu, 'Licht und Leuchtendes in der archaischen griechischen Poesie,' *Studium Generale* 18 (1965) 83–97; D. Bremer, *Licht und Dunkel in der frühgriechischen Dichtung* (Bonn 1976); and Ciani, *passim*.

Gold occurs very often in priamels and comparisons (for example, *Od.* 1.165, 6.232; Alcm. fr. 1.54; Ibyc. fr. 1.42; Sapph. fr. 156; Sol. fr. 24.2; Theogn. 77, 119, 418, 450, and 499; Anan. frr. 2 and 3.3; Heracl. fr. 9; Democr. fr. 51; Sim. fr. 36.4; Bacch. 3.87, frr. 14.2 and 21.1; and Fr. Adesp. 988.1 *PMG*; for some later examples see Thomson on Aesch. *Cho.* 372). Water and gold are combined in Theognis 447–52 and *O.* 7.50, the only other examples I have found apart from the similar passages in *O.* 3.42 and Bacch. 3.86–7 already quoted, but the combination, especially within a priamel, should cause no surprise. To follow Dissen in explaining water and gold as a reference to the water mixed with wine in golden goblets at a symposium is unnecessary and unjustified: 'Vide enim quam pulcre haec aquae et auri commemoratio accommodata sit convivio praesenti, poculis aureis mensas ornantibus et aqua vinum temperante.'

Wilamowitz 491 feels that Pindar attaches more significance to gold than to water. He notes the greater detail with which Pindar describes gold and argues that Plato (*Euthyd.* 304b) rightly recognized this secondary stress on water when he called it *εὐωνότατον*. Pindar, however, says nothing about the cheapness of water and the form of the priamel does not allow us to assign less weight to any one component. Pindar is in no sense comparing water to gold; they are completely separate items, each of which is pre-eminent in its own sphere.

αἰθόμενον πῦρ: exactly the same phrase occurs at line-end in *Il.* 16.293 (for other Homeric borrowings in Pindar, see Bowra 215–16) and it appears frequently in the genitive case, often at line-end in the form *πυρὸς αἰθομένοιο*. Homer tends to use this phrase primarily in contexts which emphasize the destructive power of fire (as does Pindar himself in *Pae.* 6.96–8), but clearly no such connotation is present here. For lines ending in *πῦρ* preceded by a choriambic adjective, see Kost on Musaeus 246.

αἰθόμενον: 'blazing' would be a better translation than 'burning,' since *αἴθω* tends to emphasize the visual aspect of fire, an aspect required here by

the context. For further discussion of the verb see L. Graz, *Le feu dans l'Iliade et l'Odyssée* (Paris 1965) 78–87. Commentators are divided on whether it is middle or passive and perhaps it is best to follow Mette sv *αἴθω* in *LfgrE* who calls it 'medio-pass.'

πῦρ: direct comparison of gold to fire is surprisingly rare. Examples like Eur. fr. 963.5 *ὥστε χρυσὸς ἐν πυρί* are not pertinent, since the reference is to the testing of gold by fire. Compare, however, Aesch. *Agam.* 288–9 *τὸ χρυσοφεγγὲς ... σέλας*; Opp. *Cyn.* 2.597 *χρυσῷ πορφύροντι μεμιγμένον αἰθόμενον πῦρ*; and Bacch. 17.105–6. Fränkel, *EGP* 472, adds Heracl. fr. 90 where Heraclitus 'compares gold as the ideal of material value with fire as a metaphysical yardstick of value' (*πυρός τε ἀνταμοιβὴ τὰ πάντα καὶ πῦρ ἁπάντων ὅκωσπερ χρυσοῦ χρήματα καὶ χρημάτων χρυσός*). Artemidorus (*Onir.* 2.9) says gold resembles fire *κατά γε τὴν χρόαν* and then as proof he cites *ὁ δὲ ... ἄτε*.

Méautis 112–13, noting that fire and water contend in *Il.* 21.331 ff, argues that Pindar in fact thought of fire first after water and that it was the 'lumière dorée' of fire which suggested to him the idea of gold, but in his typical bold style he said 'l'or, comme un feu' rather than 'le feu éveille en moi l'idée de l'or.' Méautis does well to draw our attention to the natural antipathy between fire and water (some examples in Thomson's note on Aesch. *Agam.* 650), but it seems unnecessary on this basis to assume that Pindar thought of fire before he thought of gold. Gold occurs frequently in priamels, whereas fire does not.

Boehmer argues that water suggests Poseidon, fire and gold suggest Zeus (he compares *P.* 1.6 for fire and *O.* 7.50, *P.* 12.17, *I.* 7.5, and fr. 222.1 for gold), and the sun suggests Apollo, three deities who presided over athletic contests. This reads far more into Pindar's words than is justified by the context, and it is debatable whether Pindar would have identified Apollo with the sun (see Diggle, *Euripides Phaethon* 147). Fire can represent poetry (compare Dornseiff 56), but that is no more justified here than water representing poetry. See David Young in *Pindaros und Bakchylides* 80–1.

2

ἅτε: the hyperbaton of *ἅτε* and similar words following the noun to which they refer is common (compare *παῖς ἅτε* in *Pae.* 6.12, *ἄκουθ' ὥτε* in *N.* 7.71, *ἔρκος οἷον* in *P.* 5.113, and *κόρακες ὡς* in *O.* 2.87), but I have not found another example where the hyperbaton involves the kind of line-division we have here, though the reverse occurs in *O.* 10.18–19 *Ἀγησίδαμος, ὡς / Ἀχιλεῖ Πάτροκλος*. The position, however, is extremely effective, since its postponement to the next verse creates the initial impression that gold and fire are in apposition, and apposition is a more

effective method than comparison of emphasizing the relationship between two objects. On the various methods used by Pindar to introduce comparisons, see the chapter entitled 'De particulis comparativis' in Brandt 9–18.

διαπρέπει: neither the verb nor the adjective *διαπρεπής* is common before the fifth century, the only earlier example being *HHerm* 351. Schol. 1g comments *ἀπὸ κοινοῦ τὸ διαπρέπει*, and as Fraccaroli 96, note 1, points out, the logical order would be *ὁ δὲ χρυσός, ἅτε αἰθόμενον πῦρ διαπρέπει νυκτί, διαπρέπει ἔξοχα μεγάνορος πλούτου*. Ellipse of this kind is common in Greek and in fact it is repetition of the verb, as in Hes. *Scut.* 421 *ἤριπε δ', ὡς ὅτε τις δρῦς ἤριπεν*, that is much less common.

Seymour is basically right when he says that 'in *διά* lies in general the idea of *distinction* in both senses, *difference* (as here), and *superiority*,' except that surely both senses are present here. Gold is different from and at the same time superior to other forms of wealth.

νυκτί: for *νυκτί* after *διαπρέπει* compare Eur. *Rhesus* 617, where Rhesus' white (*λευκαί*) horses are described as *διαπρεπεῖς ἐν εὐφρόνῃ*, possibly a reminiscence of Pindar. Another reminiscence seems likely in Maximus of Tyre (*Or.* 40.4f, p 466 Hobein) *ὡς γὰρ ἐν νυκτὶ φῶς ἐκ πυρὸς τοῦ δι' ἡμέρας φανέντος ἀκμαιότερον* ..., especially since on the same page we also find the words *ἄριστον, χρυσός, σκοπῶ*, and *ἥλιος*.

The primary reference of *νυκτί* is to the blazing fire, as in Emped. frr. 62.2 *ἐννυχίους ὅρπηκας ἀνήγαγε κρινόμενον πῦρ* and 84.2 *χειμερίην διὰ νύκτα, πυρὸς σέλας αἰθομένοιο*, but its reference extends also to gold (compare *I.* 7.5 *χρυσῷ μεσονύκτιον* where the radiance of gold is implied). Compare also Theoc. 18.26–8 where Night is invoked and Helen's radiance is compared with that of the rising Dawn, *ὣδε καὶ ἁ χρυσέα Ἑλένα διεφαίνετ' ἐν ἁμῖν*. Fennell suggests that 'the simile of fire blazing at night may have reference to the eruption of Aetna, which began in B.C. 479.' Although there is no need to seek any such specific or concrete explanation to justify Pindar's imagery, Fennell's hypothesis may receive slight support from the description of the eruption in *P.* 1.21–4 where we find the identical or synonymous words *πυρός, αἴθων'*, and *ὄρφναισιν*.

The dative is, as Gildersleeve rightly calls it, 'local-temporal,' and in Pindar such datives tend to be introduced by *ἐν* (compare *ἐν ἁμέρᾳ* in v 6). For the *variatio* compare *P.* 1.22–3 *ἁμέραισιν ... ἐν ὄρφναισιν* and *P.* 4.130 *νύκτεσσιν ἔν θ' ἁμέραις* (here, however, *ἐν* is probably *ἀπὸ κοινοῦ*).

μεγάνορος: *μεγάνωρ* (a *hapax legomenon*) is a shortened form of *μεγαλάνωρ* (*P.* 1.52 and fr. 109.2). Pindar similarly uses *μεγαυχής* and

μεγάλαυχος, *μεγασθενής* and *μεγαλοσθενής*. Many commentators argue that both parts of the compound are to be felt here, explaining it either as wealth 'which makes a man *μέγας*' or as wealth 'which is present *παρὰ μεγάλοις ἀνδράσι*,' but it is at least equally possible that the second part has little or no force. This can be best illustrated by *ἀγάνορος ἵππου* (*O.* 9.23) where the meaning is simply 'proud' or 'spirited.' If this interpretation is correct, *μεγάνορος* could mean 'great' (*μέγας* is a common epithet of *πλοῦτος*, for example, Aesch. *Pers.* 163, 754–5, Bacch. fr. 20B.15–16) or 'proud, lordly.' The latter, which would assign to *μεγ-* the sense that is present in *μέγα εἰπών* (*N.* 6.27), is perhaps preferable, since it would suggest an element of personification in *πλοῦτος*. Compare, for example, *I.* 5.2–3, where gold has the same epithet (*μεγασθενής*) as is given to Poseidon in *O.* 1.25, and in general Pindar is fond of using transferred epithets which give life to inanimate objects (to offer only one illustration, *ἀκαμαντόπους* is used of horses in *O.* 3.3, but also of the thunderbolt in *O.* 4.1 and of a chariot in *O.* 5.3). Compare also *P.* 10.18 *ἀγάνορα πλοῦτον*, 1.50 (*τιμὰν*) *πλούτου στεφάνωμ' ἀγέρωχον*, and 5.1 *ὁ πλοῦτος εὐρυσθενής*. It is difficult, however, to see any personification in Bacch. fr. 4.62, where peace is said to bring forth *μεγαλάνορα πλοῦτον*. A glance at LSJ will show that in Homer all three adjectives are almost exclusively used of gods or people.

On *-άνωρ* compounds see Fraenkel on *Agam.* 62 and 153.

ἔξοχα: the neuter plural of *ἔξοχος* used as a preposition and governing the genitive appears also in *O.* 8.23 and *P.* 5.26. For *ἔξοχα* in combination with *διαπρέπει*, compare *Il.* 2.483 *ἐκπρεπέ' ἐν πολλοῖσι καὶ ἔξοχον ἡρώεσσιν*. Its position between the adjective and noun is not unusual for Pindar (see below on *θαμά* in v 17), but I suggest that Pindar was influenced more by Homeric reminiscence than by any desire for a striking stylistic effect. In terms of metre, *νυκτὶ μεγάνορος ἔξοχα πλούτου* could serve as the last four feet of a hexameter and in Homer there are nineteen examples of some form of *ἔξοχον*, frequently with a following genitive, in the fifth foot.

πλούτου: the genitive is obviously governed by *ἔξοχα*, but it can equally well be governed by *διαπρέπει*. For the latter compare Eur. *Alc.* 642 *πάντων διαπρέπεις*, Ael. *VH* 1.23 *τῇ δόξῃ διέπρεπε Γοργίας ... Φιλολάου*, Heliod. *Aeth.* 3.6 *ὥσπερ καὶ τὴν σελήνην εἰ διαπρέπει τῶν ἄλλων ἀστέρων ἠρώτας*. The *ἀπὸ κοινοῦ* construction is common in Pindar and *I.* 3.17b seems to contain another instance of its use with *πλούτου* (see Schroeder *ad loc.*). See also E. Des Places, 'Constructions grecques de mots à fonction double (*ἀπὸ κοινοῦ*),' *REG* 75 (1962) 1–12.

In general, compare *O.* 7.1–4 *φιάλαν ... πάγχρυσον, κορυφὰν κτεάνων,* where *πάγχρυσον* corresponds with *χρυσός, κορυφάν* corresponds with *ἔξοχα,* and *κτεάνων* corresponds with *πλούτου.*

On wealth in Pindar see the recent study by P. Radici Colace, 'Considerazioni sul concetto di *πλοῦτος* in Pindaro,' *Studi in onore di Anthos Ardizzoni* 2 (Rome 1978) 735–45.

3

εἰ: for the conditional use in priamels compare especially *O.* 3.42, 6.4–6, 11.4 and *N.* 5.19. Here, as in *O.* 11.4, it follows the opening two non-conditional segments of the priamel. See also Bundy 2.59–62 and below on v 18.

ἄεθλα: the word is generally translated as 'contests,' but since Pindar normally uses *ἄεθλος* for 'contest' and *ἄεθλον* for 'prize,' Peter Von der Mühll, 'Weitere pindarische Notizen,' *MH* 20 (1963) 203–4, argues that we should give *ἄεθλος* here its commoner meaning, adding that the end of the similar priamel in *O.* 3.42–4 refers to Theron's victory rather than to the contest. Von der Mühll, however, neglects to mention *N.* 9.9 *ἱππίων ἀέθλων κορυφάν, ἅ τε ... θῆκεν Ἄδραστος,* where the neuter relative shows that *ἀέθλων* is genitive of *ἄεθλον* and where 'contests' seems more appropriate than 'prizes.' In the present passage the meaning 'contests' is suggested by *Ὀλυμπίας ἀγῶνα* (7) and Von der Mühll is being somewhat hypercritical when he says that 'Pindar kommt es im Siegeslied für Hieron nicht darauf an, den Wettkampf zu preisen, sondern eben den Sieg.' Surely praise of a contest includes praise of a victory won in that contest. Since Xenophanes, Pindar's older contemporary, could use *ἄεθλον* with the meaning 'contest' (fr. 2.5) and since the same usage sometimes appears in epic (cf. *LfgrE* 1.151), there seems to be no compelling reason to reject such a meaning in Pindar when the context calls for it. Most members of the audience were probably aware of this ambivalent usage and would suspend judgment until they heard the end of the sentence. Possibly, as Renehan has suggested to me, the ambiguity is deliberate and both meanings are intended.

γαρύειν: the mss are unanimous in recording the Doric infinitive *γαρύεν* and there is ms authority for this dialectal form in *O.* 3.25 (*πορεύεν*), *P.* 4.56 (*ἀγαγέν*), 4.115 (*τράφεν,* all mss), and *Pae.* 9.36 (*συνάγεν*). It is also found four times in Bacchylides (16.18, 17.41 and 88, 19.25) and it has been proposed as an emendation *metri causa* in *N.* 11.18 (*μελίζεν*). In contrast to Bacchylides, however, where three of the four instances are metrically guaranteed, there is no metrical necessity for the Doric infinitive in any of

the Pindaric passages in which it is recorded in the mss and it is extremely difficult to defend the Doric form in the absence of any metrical necessity. Euphonic reasons can sometimes be assumed for dialectal forms, but such an explanation can hardly be legitimate in the case of the infinitive. I prefer, therefore, to follow those (for example, Hartung, Christ, Turyn) who read *-ειν* throughout and to assume that the ending in *-εν* is to be attributed to a scribe who attempted to make Pindar's language more Doric than it really is. Pindar of course wrote simply -EN for both *-εν* and *-ειν*, but although I would not argue that this never represented the Doric infinitive ending, the fact that there is no certain evidence of his ever having used such a metrically convenient form should make one extremely suspicious of the few instances where it is recorded without any metrical necessity for its presence. Although there was a greater tendency on the part of scribes to eliminate dialectal forms, that is, to normalize (see end of note on *φαεννόν* in v 6), they also frequently adopted the reverse course of action and introduced dialectal forms, even when such forms violated the metre (for example, *ἐχέμεν* for *ἔχειν* in *O.* 2.69). For further discussion see Christ, 'Dialekte' 35–8, and Irigoin 28.

Although the basic meaning of *γῆρυς* seems to be 'speech, voice, utterance' (cf *Il.* 4.437, the only occurrence in Homer), the verb frequently denotes utterance through song and 'to sing of' seems more appropriate here than 'to speak of.' It should be kept in mind, however, that the distinction between 'speech' and 'song' is much greater in English than in Greek. See Renehan, *GLN* sv *λέγω*, and MacDowell on Arist. *Vesp.* 1240, '*λέγω* may be used of any method of oral utterance, including singing.'

4

ἔλδεαι: LSJ are somewhat misleading in citing this verb only from Homer and from the present passage, since it also occurs in later authors (frequently, for example, in Apollonius Rhodius). This, however, seems to be its only appearance between Hesiod (*Erga* 381) and the Alexandrians.

φίλον ἦτορ: this is one of the commonest of Homeric phrases, occurring at least fifty times and often at verse-end, but neither in Homer nor anywhere else have I found an example of an address to one's *ἦτορ*. Very similar, however, is *Od.* 20.18 *τέτλαθι δή, κραδίη*, where it is clear from the preceding verse (*στῆθος δὲ πλήξας κραδίην ἠνίπαπε μύθῳ*) and from the verse concluding the speech (*ὣς ἔφατ', ἐν στήθεσσι καθαπτόμενος φίλον ἦτορ*) that *κραδίη* and *ἦτορ* are synonymous. But in spite of the similarity there is a difference in the sense that in *O.* 1.4 *φίλον ἦτορ* could be changed to *Πίνδαρε* without any real difference in meaning, whereas in the Homeric passage a similar change of *κραδίη* to *Ὀδυσσεῦ*

would be impossible unless *μοι* in v 19 were changed to the second person. After Homer, however, self-addresses similar to the present passage occur frequently, especially with the vocative *θυμέ*, a word closely resembling but not quite synonymous (at least in Homer, as phrases like the common *μεγαλήτορα θυμόν* illustrate) with *ἦτορ*. In Pindar we find *θυμέ* (*O.* 2.89, *N.* 3.26, frr. 123.1 and 127.4), *φίλα ψυχά* (*P.* 3.61), *φρήν* (*Pae.* 4.50), and *στόμα* (*O.* 9.36). Bacchylides, however, avoids such expressions, his closest example being *εὐαίνετε Κηΐα μέριμνα* in 19.11. Pindar's choice of *ἦτορ* in *O.* 1.4 rather than the commoner *θυμέ* was perhaps prompted by the presence of *ἔλδεαι*, as Kambylis 165 points out with the remark that it is 'nicht zufällig ..., dass das epische Wort *ἦτορ* in einem Zusammenhang erschient, in dem auch das epische Verb *ἔλδεαι* steht.' Kambylis 99 also notes that in Pindar's epinicians only *O.* 3 and the fragmentary *I.* 9 contain 'keine Anrede.'

Schwickert argues that *φίλον ἦτορ* is an address to Hieron rather than to Pindar himself, comparing *P.* 1.92 (*ὦ φίλε*) and *P.* 3.61 (*φίλα ψυχά*). In a different context such an identification would be possible, but it would be unnatural in the concluding segment of a priamel for the speaker to refer to someone other than himself. Also, a glance at the opening verses of Pindar's epinicians will show that the poet typically introduces himself early in the poem and before he mentions the victor. The insertion of a personal address here gives added emphasis to the climax of the priamel, the pre-eminence of the Olympic games.

Translators render *φίλον ἦτορ* as either 'my heart' or 'dear heart.' The epic phraseology of the verse favours the possessive meaning, although Pindar is quite capable of giving new life to epic formulae, as Radt 117–18 rightly points out in his convincing defence of the translation 'liebevollen Herzens' for *ἤτορι ... φίλῳ* in *Pae.* 6.12. The contexts, however, are different and in *O.* 1.4 possessive force seems much more natural. Nevertheless, a simple 'my' probably does not do justice to the adjective, since E. Benveniste, *Indo-European Language and Society* (London 1973) 273–88, may well be right in arguing that *φίλος* in Homer always preserves at least some affective significance. Benveniste should also be consulted in connection with the use of *φίλος* in vv 16, 38, and 85.

For *ἦτορ* see V. Magnien, *REG* 40 (1927) 136–7, and Onians 80–2. For address to oneself see Keith 61–2, Kambylis (esp. pp 165–6), F. Leo, *Der Monolog in Drama* (Berlin 1908) 94–113, and W. Schadewaldt, *Monolog und Selbstgespräch* (Berlin 1926, repr. 1966).

5

μηκέτ': Dissen argues that the *ἔτι* of *μηκέτι* emphasizes *θαλπνότερον* and some have maintained that it is essentially superfluous. The latter explana-

tion might be possible in certain contexts (see W.J. Verdenius, *Mnemosyne* 4.22 [1969] 345, and for superfluous *πω* see Kamerbeek on Soph. *OT* 105), but it is doubtful that superfluous *ἔτι* ever appears in Pindar (see Schadewaldt 25, note 2). The correct explanation was given by Bundy 1.59, note 55, who points out that the meaning is 'no further' and that it is common in the conclusion of priamels. Compare especially *N.* 3.20, 5.50, and 9.47, where *μηκέτι* or *οὐκέτι* follows a conditional clause as here in a priamel, and also the balancing *μηκέτι* in *O.* 1.114, the ode's concluding priamel.

ἀελίου: this word appears in the mss of Pindar as *ἀέλιος*, *ἄλιος*, and *ἅλιος*. Some editors print *ἀέλιος* throughout, influenced in part by the regular occurrence of *ἀεθλ-* in Pindar, and some print *ἅλιος* wherever *ἀέλιος* is not metrically required. All three are in themselves probably legitimate forms, *ἀέλιος* as the Doric form of the epic *ἠέλιος*, *ἄλιος* as perhaps the proper Doric form (cf *ἄλιον* in the papyrus of Alcm. fr. 1.41), and *ἅλιος* as the Doric or pseudo-Doric form of the Attic *ἥλιος*. There is little agreement on the question of breathing in Doric. In the odes there are four passages where the uncontracted form is metrically required, three passages where *ἄλιος* occurs as a variant, and seven passages where *ἅλιος* occurs, usually also as a variant. There is no reason to assume that Pindar could not have used two or possibly even three forms of the same word, so that editorial choice is largely arbitrary. In this passage I have preferred the uncontracted form simply because it is better attested in the mss. See Forssman 6–8.

The image of the sun may have been suggested by the reference to gold earlier in the priamel. For the association of the two compare, for example, Sim. frr. 11–12 West, *P.* 4.144 *σθένος ἀελίου χρύσεον*, *I.* 5.1–3 *μᾶτερ* Ἀελίου ... *χρυσόν*, Soph. *Ant.* 100–4 *ἀκτὶς ἀελίου ... ὦ χρυσέας ἀμέρας βλέφαρον*, Eur. *Hec.* 637 *ὁ χρυσοφαὴς* Ἅλιος, *El.* 739–40 *στρέψαι θερμὰν ἀέλιον χρυσωπὸν ἕδραν*, *Hel.* 181 *ἁλίου ... αὐγαῖσιν ἐν χρυσέαις*, *Phaethon* 3 Ἥλιος ... *χρυσέᾳ ... φλογί*. In addition, material objects belonging to Helios are frequently said to be of gold, for example, his helmet (*H. Hymn* 31.10), his bed (Mimn. fr. 12.7), his chariot (*H. Hymn* 31.15, Eur. *Phoen.* 2). The association, however, can extend also to the 'blazing fire:' compare *Il.* 22.134–5 *εἴκελος αὐγῇ / ἢ πυρὸς αἰθομένου ἢ ἠελίου ἀνιόντος* and Eur. *Hipp.* 1279 *αἰθόμενος ἅλιος*. In *O.* 7.70–1 Helios is *πῦρ πνεόντων ἀρχὸς ἵππων*. Gold, fire, and sun are all combined in Aesch. *Agam.* 288–9 *πεύκη τὸ χρυσοφεγγὲς ὥς τις ἥλιος / σέλας παραγγείλασα*.

The sun is an obvious choice to serve as a comparison for the Olympic games, but other celestial bodies also appear in agonistic contexts. Compare especially Bacch. 9.27–9 *πενταεθλίοισιν γὰρ ἐνέπρεπεν ὡς / ἄστρων*

διακρίνει φάη / νυκτὸς διχομηνίδος εὐφεγγὴς σελάνα and *I.* 4.24 where the *φάμα παλαιά* of the victor's family has been awakened and shines *Ἀοσφόρος θαητὸς ὡς ἄστροις ἐν ἄλλοις*. Some later sources (D.L. 2.8, *O.* 1.91a schol., Eust. *Od.* 1700.60) state that Tantalus claimed the sun was a red-hot mass of metal (*μύδρος*) and not a god, but it is most unlikely that Pindar was aware of this and, even if he were, there is no reason to assume it would have had any influence on his introduction of the sun here. This explanation of the sun was also attributed to Anaxagoras and it was presumably a consequence of Anaxagoras' interdiction on the charge of impiety that the impious Tantalus was credited with the same explanation.

Note that Pindar gives the sun pride of place early in the clause, just as *χρυσός*, *ἄεθλα*, and *Ὀλυμπίας* receive similar prominence in their respective passages. For a discussion of some aspects of the sun in Pindar see L.L. Nash, *'Olympian* 6: ΑΛΙΒΑΤΟΝ and Iamos' Emergence into Light,' *AJP* 96 (1975) 110–16.

σκόπει: cf Soph. *El.* 1474 *μηκέτ' ἄλλοσε σκόπει*. The present imperative is durative, 'occupy yourself in looking for' or 'continue to look for,' common after *μηκέτι*. The same tense with a similar verb appears in v 114. On the second person of the present imperative in negative sentences, see Weilbach 32–5.

Since the sun is the *σκοπός par excellence* (compare *πολύσκοπος* in *Pae.* 9.1 and see Richardson on *HDem* 62), it is possible that Pindar was influenced by the context to use *σκοπέω* rather than some other word. It is the sole occurrence of the verb in Pindar and its earliest appearance in extant Greek literature. See also Alpers-Gölz 110–15.

6

ἄλλο: somewhat otiose, but it gives added emphasis to the idea that the sun alone is pre-eminent. Compare Sim. fr. 100 *μόνος ἅλιος ἐν οὐρανῷ*.

θαλπνότερον: the comparative suggests that Pindar is stressing the sun's warmth more than its brightness, but whether Wilamowitz 492 and Méautis 113 are right in seeing a connection between the life-giving warmth of the sun and the life-giving property of water (1) is uncertain. It seems to be reading more into the two passages than is perhaps justified, but it remains possible that Pindar, through the adjectives *θαλπνότερον* and *φαεννόν*, intended his audience to think of water and the gleam of gold. As Méautis points out, water without the sun's warmth is useless. It may be that Pindar stressed warmth over brightness because emphasis only on the sun's brightness might seem to be merely repeating the emphasis on the bright-

ness of gold, with the result that the climactic effect of the priamel's final segment would be lessened.

Dissen states that Pindar wrote *θαλπνότερον* rather than *θερμότερον* because the latter would imply an unpleasant excess of heat. The examples compiled by Schmidt, *Synonymik* 2.301–14, do not, however, support this conclusion and it seems preferable to explain Pindar's choice on the grounds that *θαλπνός*, unlike *θερμός*, signifies a fostering or vitalizing warmth, hence the common use of some form of *θαλπνός* to describe the warmth of the sun. Rather surprisingly, *θαλπνός* is a *hapax legomenon*, although cognate forms are common from Homer on.

ἐν ἁμέρᾳ: the position of the phrase suggests that its force is to be felt both with the preceding and the following adjective. Pindar could have omitted it without any real detriment to the sense, but he obviously wanted to provide a contrast with the night of v 2, a contrast which contributes to the blending of imagery so prominent in this priamel. This is further enhanced by the chiastic *αἰθόμενον πῦρ ... νυκτί* and *ἐν ἁμέρᾳ φαεννόν*. Compare *Pae.* 9.2–3 where the sun in eclipse is described as an *ἄστρον ὑπέρτατον ἐν ἁμέρᾳ κλεπτόμενον*.

When both night and day appear in Greek literature, their order tends to be the same as here (compare *O.* 2.61–2, *P.* 4.130, and see West on Hes. *Theog.* 124), but the reverse order is not uncommon (compare *P.* 1.22–3, *N.* 6.6, 7.3, *Il.* 23.186, *Od.* 10.142, Hes. *Erga* 102, Soph. *El.* 259, Bacch. 19.27–8 and fr. 11.5).

The mss record both *ἁμέρᾳ* and *ἀμέρᾳ* and a similar variation appears elsewhere in the mss of Pindar. Most editors print the rough breathing, but *ἀμέρα* is the Doric form and Forssman 11–13 may be right in defending it in Pindar.

For the presence of *ἐν* see above under *νυκτί* in v 2.

φαεννόν: the Aeolic form is regular in lyric and tragedy, *φαεινός* in epic. The adjective is particularly appropriate here, since it is used elsewhere to describe all the nouns in this clause. It occurs in connection with the sun (for example, Eur. *Ion* 1516, *Andr.* 1086, *Rhes.* 59, *Phaethon* 5), with day (for example, Soph. *Ajax* 856), with *ἄστρον* or *ἀστήρ* (for example, *Pae.* 6.126, Sapph. fr. 34, Eur. *El.* 726, *Cycl.* 353, fr. 747.2 *PMG*), and with *αἰθήρ* (for example, *O.* 7.67, *Pae.* 3.17, Eur. fr. 919). At the same time it reminds us of the brightness of fire in the opening verse (compare *Il.* 5.215 *φαεινῷ ἐν πυρί*) and may suggest the metaphorical brightness that is shed upon Hieron as a result of his victory in the Olympic games (compare *N.* 3.83–4 *ἀεθλοφόρου λήματος ἕνεκεν ... δέδορκεν φάος*). For the combination of

'Goldmotiv' and 'Lichtmotiv' compare Aesch. *Pers.* 159–67 and E. Petrounias, *Funktion und Thematik der Bilder bei Aischylos* (Göttingen 1976) 23.

The mss also record the epic form *φαεινόν* here and they present us with *ἐρατεινός*, *ποθεινός*, and *σκοτεινός* along side of *κελαδεννός*, *κλεεννός*, and *ψεφεννός* (Porson's emendation of *ψεφηνός*). Elsewhere in Pindar the mss are unanimous (except for *O.* 7.67) in reading *φαεννός*, but in view of the adjectives just listed it would be rash to deny that he could have fluctuated between *φαεινός* and *φαεννός*. See, however, Christ, 'Dialekte' 27: 'Wahrscheinlich bildete Pindar selbst alle diese Adjektive auf einfaches ΕΝΟΣ und entstand die Varietät erst durch die Transkription.' On 'the scribes' tendency to normalize or trivialize' see the large list of examples compiled by Douglas Young 109–11.

ἄστρον: the singular form, much rarer than the plural, appears first in Alcm. fr. 1.63. For the sun as an *ἄστρον* compare *Pae.* 9.1–2 *ἄκτις ἀελίου ... ἄστρον ὑπέρτατον* and Heracl. fr. 99. The moon is similarly called *πρέσβιστον ἄστρον* or *ἄστρων* in Aesch. *Sept.* 390, where the same verb (*πρέπει*) is used with it as with gold in v 2 (compare also *Agam.* 6–7 *ἐμπρέποντας αἰθέρι / ἀστέρας*). It has already been pointed out that *φαεννόν* recalls the fire imagery of the poem's opening and *ἄστρον* itself can serve the same purpose: compare *Il.* 5.4–6 *δαΐζε οἱ ἐκ κόρυθός τε καὶ ἀσπίδος ἀκάματον πῦρ, / ἀστέρ' ὀπωρινῷ ἐναλίγκιον, ὅς τε μάλιστα / λαμπρὸν παμφαίνῃσι λελουμένος Ὠκεανοῖο*, Aesch. *Sept.* 388 *φλέγονθ' ὑπ' ἄστροις οὐρανόν*, Soph. *Ant.* 1146–7 *ἰὼ πῦρ πνειόντων χοράγ' ἄστρων*, Arist. *Thesm.* 1050 *πυρφόρος αἰθέρος ἀστήρ*, *Pax* 838–41. Stars can also be 'golden' as well as 'fiery,' for example, Eur. *El.* 54 *ὦ νὺξ μέλαινα, χρυσέων ἄστρων τροφέ*, *Tro.* 855–6 *ἀστέρων ... χρύσεος ὄχος*, Arist. *Aves* 1710 *παμφαὴς ἀστὴρ ... χρυσαυγεῖ δόμῳ*. Passages which illustrate the brightness of stars in contrast with the darkness of night are too numerous to mention, but one passage, because of its superficial resemblance to *αἰθόμενον πῦρ ἅτε ... νυκτί*, deserves quotation, that is, Alcm. fr. 1.62–3 *νύκτα δι' ἀμβροσίαν ἅτε σήριον / ἄστρον*.

Star-imagery appears elsewhere in Pindar. In *P.* 3.73–5 he says that if he could have brought Hieron *ὑγίειαν χρυσέαν* along with the victory-song he would have come to him as an *ἀστέρος οὐρανίου ... τηλαυγέστερον ... φάος*. In *O.* 2.55 wealth is an *ἀστὴρ ἀρίζηλος*, in fr. 33c.6 Delos is a *τηλέφαντον ... ἄστρον*, and in *Pae.* 6.126 Aegina is a *φαεννὸν ἄστρον*. For other examples compare *I.* 4.24 and Bacch. 9.27–8, quoted above under *ἀελίου*, and see Nisbet-Hubbard on Hor. *Odes* 1.12.47.

ἐρήμας: Pindar used the same epithet to describe the aether in *O.* 13.88

where Bellerophon attacks the Amazons *αἰθέρος ψυχρῶν* (*ψυχρᾶς* mss) *ἀπὸ κόλπων ἐρήμου*, but both text (for example, Hermann retains *ψυχρᾶς* and emends to *ἐρήμων*) and meaning are unclear (*αἰθέρος* may denote the habitat of the Amazons or the area from which Bellerophon attacks). According to the interpretation commonly adopted, *ἐρήμας* signifies that the aether is 'empty' because the other celestial bodies lose all their brightness when the sun shines and only the brightness of the sun can be seen. Similarly the splendour of all other games is eclipsed when compared with those at Olympia. Some support for this interpretation may be found in Emped. fr. 49 *νυκτὸς ἐρημαίης* and Dion. Perieg. 290 *ἐρημαίην ἀνὰ νύκτα*, since night is presumably deemed 'empty' because the darkness prevents one from seeing anything. Aether and night are both 'empty' because the brightness and the darkness are so overwhelming that everything else disappears. Tafel, however, suggests that Pindar had in mind the Homeric *δι' αἰθέρος ἀτρυγέτοιο* (*Il.* 17.425, *HDem* 67, 457) and that he understood *ἀτρυγέτοιο* to have essentially the same meaning as *ἐρήμας*, ie, the aether is a wasteland where nothing grows (compare the *Suda* sv *αἰθήρ· διότι πυρώδης ὢν οὐ τρέφει*). The advantage of this interpretation is that *ἐρήμας*, 'barren' or 'lifeless,' would provide an effective contrast with *θαλπνότερον*, the life-fostering warmth of the sun. On balance, this seems to be a more satisfactory explanation, although it is perhaps not impossible that Pindar has been deliberately ambiguous. Passages such as *Anth. Pal.* 11.361.8 (*κενεὴν ἠέρα*), Verg. *Georg.* 3.109 (*aera per vacuum*) and Hor. *Odes* 1.3.34 (*vacuum ... aera*) are of only marginal significance since the contexts are different.

δι': the position of the preposition is very common in Pindar. For a partial list of occurrences see Fogelmark 80, note 29, and for *διά* meaning 'in' or 'throughout' with no reference to motion compare *I.* 4.37 and fr. 111.5.

αἰθέρος: in Homer always feminine, but thereafter generally masculine, although Euripides frequently treats it as feminine. This is the only certain example of the feminine in Pindar (Schroeder's emendation in *O.* 13.88 of *ψυχρᾶς* to *ψυχρῶν* being accepted by most editors) and Wilamowitz 492, note 2, may well be right in suggesting that Pindar's choice of gender was influenced by euphony. Perhaps the Homeric nature of much of the priamel's phraseology may also have prompted him to adopt the Homeric gender here. Pindar uses both the masculine and feminine with *αἰών* and *Τάρταρος* and he consistently uses the feminine with *Ἰσθμός* which is almost always masculine elsewhere. See also Erdmann 1–2.

There can be little doubt that Pindar deliberately chose *αἰθέρος* rather

than some other word for sky because it contributes to the emphasis on brightness in the ode's opening lines and especially because it reminds us of *αἰθόμενον* in v 1. *αἰθήρ* is literally the 'blazer' and originally at least its light was not thought of as caused by the sun. This is clear from Hes. *Theog.* 124 where Αἰθήρ and Ἡμέρη are born of Night prior to the birth of the Sun. For further discussion of *αἰθήρ* see Graz 82–3 (cited above under *αἰθόμενον*) and C.H. Kahn, *Anaximander and the Origins of Greek Cosmology* (New York 1960) 140–3, who argues for 'celestial light' as its 'most precise sense.' Note that *αἰθήρ* and *αἰθόμενος* appear in close proximity and probably as virtual synonyms in Eur. *Tr.* 1079–80 (see Lee's note ad loc). The choice of *αἰθέρος* is therefore admirably suited to conclude the imagery of brightness which is dominant from *χρυσός* to the end of v 6. These lines serve as an excellent illustration of Gildersleeve's illuminating remark (p xxxvi) that Pindar 'drains dry the Greek vocabulary of words for light and bright, shine and shimmer, glitter and glister, ray and radiance, flame and flare and flash, gleam and glow, burn and blaze.'

7

Ὀλυμπίας: in the simple genitive we have an example of *comparatio compendiaria*, common in many languages, that is, Ὀλυμπίας = *τοῦ ἀγῶνος τοῦ ἐν* Ὀλυμπίᾳ *vel sim.* For numerous examples see Bruhn 117 and Collard on Eur. *Supp.* 146.

Although no specific reference is made in this verse to brightness, we may assume that the effect of the preceding lines is still felt. The genitive is placed in exactly the same position in the clause as the corresponding *ἀελίου* and both follow immediately after a negative. Radiance is shed upon a victor in any of the games (for example, *O.* 4.10, *N.* 3.84) and for an Olympic victor compare especially *P.* 11.47–8 Ὀλυμπίᾳ *τ' ἀγώνων πολυφάτων / ἔσχον θοὰν ἀκτῖνα σὺν ἵπποις*, *O.* 8.1 Μᾶτερ ὦ *χρυσοστεφάνων ἀέθλων*, Οὐλυμπία, and *N.* 1.17 Ὀλυμπιάδων *φύλλοις ἐλαιᾶν χρυσέοις μιχθέντα*. Note the presence of gold in the last two examples and of *ἀκτίς* in the first, the *vox propria* for the sun's rays. Compare also *P.* 7.14–15 *μία δ' ἐκπρεπὴς / Διὸς* Ὀλυμπίας with *διαπρέπει* in *O.* 1.2, and see below on vv 23 and 94.

The avoidance of imagery, however, and the simplicity of language can hardly be accidental, since a balance is thereby obtained between the first and the last parts of the priamel (note *φέρτερον*, the comparative of *ἄριστον*). For the same reason the Olympic games are compared with the sun by means of separate clauses rather than by a simile as in the 'gold like fire' segment. The balance thus achieved serves the same purpose as verbal repetition in ring-composition.

Pindar has a variety of synonyms for Olympia, as can be seen from vv 18

(Pisa), 20 (Alpheus), 24 (settlement of Pelops), and 111 (hill of Cronus). On *variatio* in Pindar see Ritter. For some passages illustrating the universal belief in the primacy of the Olympic games over all other athletic contests, see J.H. Krause 16, note 1.

ἀγῶνα: here, as often in Pindar, 'athletic contest, games' (see Slater sv). See also I. Weiler, *Der Agon im Mythos* (Darmstadt 1974) 28–29, who, however, is wrong in stating that 'In Pindars Sprache steht *ἀγών* in der Regel für Wettkampfstätte.'

αὐδάσομεν: there has been much debate, especially in older commentaries, about the mood of the verb. Essentially three lines of approach have been taken: 1/ the verb is a short-vowel subjunctive; 2/ the verb is future; and 3/ the verb must be emended. Only the first can be correct. No one has found a parallel for *μή* plus the future, and attempts to defend the construction on the analogy of *μή* with the future in oaths (for example, Fennell) are not convincing. Soph. *Ajax* 572–3 (*μήτ' ... θήσουσ'*) is often quoted, but Jebb and others have rightly understood *ὅπως* from 567. Contortions like Furtwängler's (p 68) 'Durch *μηδὲ* wird das als objectiv wirklich ausgesprochene *αὐδάσομεν* in ein subjectives Urtheil geknüpft in dem Sinne: (*μηκέτι σκόπει –*) *μηδὲ νόμιζε, ὡς αὐδάσομεν*' defeat themselves by their complexity, and none of the passages he cites supports the use of *μηδέ* or the ellipse. Those who defend the future or emend do so on the ground that no certain example of the short-vowel subjunctive occurs in Pindar. This form, however, has been defended by various scholars in the following passages, in at least some of which the subjunctive seems certain: *O.* 2.2, 2.89, 6.3, 6.24, 7.3, 10.79; *P.* 11.10; *N.* 9.1, 9.8, 11.13; *I.* 8.8, fr. 133.2. Further support for the subjunctive can be gained from a comparison with *I.* 8.6a–7 *μήτ' ἐν ὀρφανίᾳ πέσωμεν στεφάνων, / μήτε κάδεα θεράπευε*, where the subjunctive followed by the imperative is the exact reverse of *σκόπει ... αὐδάσομεν*. See also Weilbach 54.

Strict symmetry would require an imperative to balance *σκόπει*, but in addition to the example just quoted from *I.* 8 we can compared fr. 929b.1–2 *PMG ἀναβόασον αὐτῷ· Διόνυσον α*[.]*σομεν*. For other examples of asymmetry in Pindar see below on v 14 (*ἀγλαΐζεται*).

There is no need to see a reference to the chorus in the plural. It is rather an example of the generic plural (that is, equivalent in effect to 'Let no one speak of') or of the *pluralis maiestatis* (cf Fogelmark 128, note 62). The first person frequently occurs early in the epinician and thus quickly stresses the important role of the poet in the preservation of the victor's fame. See also Gianotti 38 and Guillen 34–5.

8

ὅθεν: by means of the adverbial relative a transition is made from the priamel and the mention of the Olympic games to the song for which victory in these games provides a subject matter. The relative serves as a standard method in Pindar for effecting a transition, especially to the mythical element. See note on *τοῦ* in v 25 and Radt 155–6. Very similar to the present passage is *O.* 9.18–20 *Ἀλφεοῦ τε ῥέεθρον· ὅθεν στεφάνων ἄωτοι κλυτὰν Λοκρῶν ἐπαείροντι ματέρ'* and compare also *O.* 3.9 and *N.* 1.4–5.

ὁ: Stein 31–3 treats the article as deictic and therefore as denoting *O.* 1 itself, but it is not until we come to v 17 that Pindar deals specifically with Hieron's victory. All that precedes is cast in general terms and it is therefore preferable to treat the article as generic. Compare Ullmann 68.

Slater has suggested to me that *ὁ πολύφατος ὕμνος* refers to the Archilochus-song (compare *O.* 9.1), in which case the article will have specific rather than generic significance, but I doubt that such a restricted meaning is intended.

πολύφατος: in its two other occurrences in Pindar the adjective is used in similar contexts, *P.* 11.47 (*Ὀλυμπίᾳ τ' ἀγώνων πολυφάτων*) and *N.* 7.81 (*ἀμφὶ Νεμέᾳ πολύφατον θρόον ὕμνων*). Compare also the highly probable supplement *πολυφ]άτων ... ὕμνων* in Bacch. 16.4. There seems to be no other example of the word in extant literature.

The literal meaning must be 'much spoken about' or 'spoken about by many,' hence 'glorious, renowned' or the like, as it is commonly translated (similarly *πολύφημος* in Parm. fr. 1.2). Virtually synonymous is *πολύγνωτος* (compare fr. 94b.45 *πολυγνώτοις ἐπὶ νίκαις*). I see no justification for the view sometimes expressed that the epithet denotes the many voices of the chorus (so Christ on *I.* 8.58 and compare Swanson's translation 'choral singing' or Farnell's 'many-voiced hymn'). Such an explanation renders the epithet insipid and runs counter to Pindar's standard practice of describing song in laudatory terms, as a glance at the examples of *ὕμνος* and similar words in Pindar will quickly show. The same objection can be raised against Boehmer's 'von Vielen in Worte gefasst' and Wilamowitz' statement (492, note 4) that it refers to 'die vielen Klänge des Liedes.' A different approach is taken by Wüst 146 who states that the adjective is passive only in *P.* 11.47 and that in the other two instances the meaning is 'vielpreisend.' This translation gives satisfactory sense, but since all other *-φατος* (*φημί*) compounds are passive, it is preferable to retain the passive force in these two passages also. A further possibility, remote in my opinion, is that the verbal part of the compound has become so weak that *πολύφατος ὕμνος* amounts to

πολὺς ὕμνος (compare πολὺν ὕμνον in *N.* 6.33). Such weakenings, however, are foreign to Pindar's vivid style and again the laudatory element would be inappropriately reduced.

Finally, mention must be made of the ingenious interpretation proposed by R.F. Renehan, 'Conscious Ambiguities in Pindar and Bacchylides,' *GRBS* 10 (1969) 219–21. He argues that 'Pindar intended *simultaneously* a second division πολ-υφατος, as if from ὑφαίνω' and that therefore 'the ὕμνος ... is a *garment*; the "mantle of poesy is thrown round the minds of poets."' There is no doubt that ἀμφιβάλλω is frequently used of clothing and he cites ample evidence to prove that ὑφαίνω and similar words can be used to describe metaphorically the composition of song, but it is questionable whether such a *jeu de mots* would have been recognized by Pindar's audience. Renehan cites ὑφάνας ὕμνον (Bacch. 5.9–10) as proof that 'in Pindar's day ὕμνος was thought to be etymologically connected with ὑφαίνω,' but simple alliteration rather than *figura etymologica* may be all that Bacchylides was aiming at. Such an interpretation, therefore, seems highly unlikely, although the Greeks were certainly fond of etymological word-play and Pindar elsewhere shows an interest in this; compare especially *O.* 6 where Ἴαμος (43) seems first to be derived from ἰός (47) and then from ἴον (55). See most recently D. Ferrante, 'Immagini etimologiche nei poeti greci dell'età ionico-attica,' *RIL* 99 (1965) 453–89, J.H. Barkhuizen, 'Etimologisering by Pindaros' (Diss., Pretoria 1975), and the bibliography in I. Opelt, 'Etymologie,' *Reallexikon für Antike und Christentum* 6 (1966) 797–844.

ὕμνος: not so much 'song' as 'subject for song' (compare *N.* 6.33). Olympia provides the poet with themes for his song, just as Delphi in *P.* 6.7/8 provides an ἑτοῖμος ὕμνων θησαυρός. See also above under ὅθεν. For a table which illustrates the parallel imagery used by Pindar with reference to ὕμνος, ἀοιδά, and μέλος see Guillen 101–2.

ἀμφιβάλλεται: there has been extensive debate over the precise significance of this verb, but the explanations given can be grouped essentially into four categories. The metaphor is derived from the use of the verb with clothing (for example, Farnell, 'the thoughts of the poet clothe themselves in the hymn of praise'), with wreaths (so schol. 14e ἡ μεταφορὰ ἀπὸ τῶν στεφάνων), with arrows (for example, Gildersleeve, 'P.'s usage ... indicates a shower of poetic βέλη or κῆλα whirring about the minds of the bards'), or no specific metaphor at all is involved. This last approach has been severely criticized by Renehan (see above under πολύφατος) and others, but I fail to see why it should be 'for Pindar of all poets' so 'incredible.' No one will deny

that Pindar's language is vivid and replete with imagery, but we need not look for or expect these characteristics everywhere. This is especially true of a verb like *ἀμφιβάλλω* which is found in so many different contexts. In addition, it is a commonplace to refer to sound as 'surrounding' something or someone and several compounds with *ἀμφί* or *περί* can be used: compare *ἀμφιχέω* in *Il.* 2.41, *ἀμφιπέλομαι* in *Od.* 1.352, *ἀμφέρχομαι* in *Od.* 6.122, *περιέρχομαι* in *Od.* 17.261, *περιβαίνω* in Soph. *Ant.* 1209, *ἀμφίστημι* in Soph. *OC* 1477.

The difficulty involved in those interpretations which seek to uncover a specific metaphor in the verb, a difficulty seldom faced by commentators, is that if *ἀμφιβάλλεται* is metaphorical there must be some clue in the context to the kind of metaphor intended, otherwise no one in the audience would have grasped it. It is pointless to refer to *στεφανῶσαι* in v 100 or *ὕμνων πτυχαῖς* in v 105 and to argue that these are examples of ring-composition, with the result that in the first instance *ἀμφιβάλλεται* denotes wreath-imagery and in the second instance clothing-imagery. Pindar could not expect his audience to wait nearly 100 lines in order to discover what kind of metaphor has been used. It is equally pointless to quote passages such as *P.* 5.31 *γέρας ἀμφέβαλε τεαῖσιν κόμαις* or Bacch. 19.6–8 *φερεστέφανοι Χάριτες βάλωσιν ἀμφὶ τιμὰν ὕμνοισιν*, since the wreath-imagery is revealed by the addition of *κόμαις* and *φερεστέφανοι*. Some have argued that the sympotic reference in vv 15–17 supports wreath-imagery, but this would be much more probable if *ἀμφιβάλλεται* were part of the passage itself or followed it, as in Eur. *Bacch.* 385. Nor can *I.* 1.33 *περιστέλλων ἀοιδάν* be of any assistance, since 'to clothe' is the basic meaning of *περιστέλλω*. A more useful parallel is *P.* 9.87 *κωφὸς ἀνήρ τις, ὃς Ἡρακλεῖ στόμα μὴ περιβάλλει*, since here too no specific metaphor seems to be involved. Compare also *I.* 5.29.

A valiant effort to defend wreath-imagery in our passage has recently been made by F.J. Nisetich, '*Olympian* 1.8–11: An Epinician Metaphor,' *HSCP* 79 (1975) 55–68. He assembles the evidence for wreaths in epinician poetry and rightly notes that it is 'Pindar's habit to employ the crown-song metaphor ... while announcing the victor's name' (compare the reference to Hieron in v 11) and that 'Pindar does this in order to make his own announcement of the name in the poem a more or less concrete repetition of its announcement at the games, when the victor advanced to receive his crown.' The crown is therefore the victor's and not the poet's, so that *ὕμνος ... μητίεσσι* means 'the song becomes a coronation through the devisings of the wise.' I do not, however, find the presence of song and victor's name and Pindar's metaphorical use of *στέφανος* or similar words sufficient reason to justify the conclusion that wreath-imagery must be intended in our passage.

We must, therefore, return to the issue raised earlier and try to find some clue in the immediate context, if we are to assign a metaphorical sense to the verb. The only one who has even attempted to find any clue is Renehan, since his argument that *πολύφατος* is derived from *ὑφαίνω* might suggest a clothing-imagery for the verb. Nisetich's rebuttal that 'in epinician poetry an allusion to weaving or plaiting, when it points to any product at all, points not to a garment but to a crown' is probably not a valid criticism. In *ὑφάνας ὕμνον* (Bacch. 5.9–10) the verb suggests a song woven as one might weave a garment, although the frequent use of *ὑφαίνω* from Homer on with non-material objects arouses a suspicion that it is approaching the status of a 'dead' metaphor. One clue, however, which the context might provide is the presence of sun-imagery in vv 5–6, since *βάλλω* and its cognates are commonly used of the sun's rays: compare *Il.* 7.421 *Ἠέλιος ... προσέβαλλεν ἀρούρας* and Diggle on Eur. *Phaethon* 3. On balance, however, I prefer to treat *ἀμφιβάλλεται* as non-metaphorical. The literal idea of 'throwing' or 'striking' is so often absent in *βάλλω* and its compounds that we need not look for any specific imagery here. Compare also *N.* 3.65 *Ζεῦ ... σέο δ' ἀγών, τὸν ὕμνος ἔβαλεν*, where no precise metaphor seems to be involved.

For the sake of completeness I list the other metaphorical explanations that have been proposed: wings (Gedike), waves (Schwickert, Boehmer), foundations (Fennell), net (LSJ sv *ἀμφιβάλλω*), arming (Thiersch). For a list which illustrates the remarkable variety of words and expressions used by Pindar to designate the victory-song and praise of the victor, see Thummer 1.142–4. See also Schadewaldt 19, note 1.

9

σοφῶν: the significance of *σοφός* and *σοφία* with reference to poetry has been examined in some detail by Gianotti 85–109. He rightly sees the presence of 'una connotazione di ordine tecnico' (97) in these words, but his emphasis on the technical aspects creates the false impression that poetry was viewed as essentially a mechanical process. A more satisfactory explanation is given by Dover 119: 'In the archaic and classical periods *sophiā* denoted creative ability, technical skill and inventiveness ...' Similarly Maehler 94 who argues for both 'technische Beherrschung' and 'geistige Fähigkeit, Klugheit.' The *σοφοί* know the appropriate content as well as the appropriate form.

The closest parallel in Pindar to the present passage is *P.* 10.22–4 *εὐδαίμων δὲ καὶ ὑμνητὸς οὗτος ἀνὴρ γίνεται σοφοῖς, / ὃς ἂν χερσὶν ἢ ποδῶν ἀρετᾷ κρατήσαις / τὰ μέγιστ' ἀέθλων ἔλῃ*. Compare also *O.* 13.16–17, *Pae.* 18.3 *ἀνδ]ρὶ σοφῷ παρέχει μέλος*, and *I.* 5.28–9 *μελέταν δὲ σοφισταῖς / Διὸς ἔκατι πρόσβαλον*.

The plural is generic (see above under *αὐδάσομεν*) and no reference should be seen to specific poets. There is absolutely no justification for the statement made by Lavagnini 77 that in *σοφῶν* we have 'una precisa e concreta allusione al collega Bacchilide.' The general *σοφῶν* is balanced by the specific *σοφίᾳ* in v 116.

μητίεσσι: 'imaginings, devisings,' often, as here, with the idea that such devisings are skillful, wise, clever. On various aspects of *μῆτις* see M. Detienne and J.-P. Vernant, *Les ruses de l'intelligence. La mètis des Grecs* (Paris 1974).

The dative is best taken as indirect object after the verb, that is 'song surrounds the imagination,' a more vivid and poetic equivalent of 'imagination produces song.' Pindar's version semi-personifies *ὕμνος* (compare *O.* 2.1), but it is the *μῆτις* which is the actual source of song. Compare *N.* 3.9 where *ἀοιδά* (7) comes *μήτιος ἁμᾶς ἄπο*. Nisetich, as mentioned earlier, translates 'through the devisings,' but although an instrumental dative is perhaps not impossible, the common use of the dative after *ἀμφιβάλλω* to denote the person or things surrounded makes the former explanation much more probable.

In the dative plural of *-ις* nouns Pindar uses both *-εσι* and *-εσσι* (compare *P.* 7.9 *πολίεσι* and fr. 43.3 *πολίεσσιν*).

κελαδεῖν: it is impossible to determine whether the infinitive is consecutive or final. Either gives satisfactory sense and the English 'so that they proclaim' conveys the same ambiguity. It might also be treated as epexegetic after the participle, but in that case we should expect *ἱκομένων* or at least *ἱκομένοις*.

In Pindar the verb occurs most often with cognate accusatives or with some deity as the object (for Zeus compare *I.* 1.52–4). Although it is often found in a musical context, it is not intrinsically musical, as Woodbury, *TAPA* 108 (1978) 294, note 30, has demonstrated. Hence 'raise the voice' or 'proclaim' is a more accurate translation than 'sing of' or 'hymn.' For the combination *ὕμνος ... κελαδεῖν* cf *O.* 2.1 *ὕμνοι, ... κελαδήσομεν* and in general see Guillen 155–8.

10

Κρόνου παῖδ': Zeus is called the son of Cronus twenty times in the odes (compare Gerhardt 17, note 29, for a list of the passages). It is standard practice for Pindar to include a reference to the patron deity of the games involved and such references often occur early in the poem. They should not be interpreted as a sign of an unusually deep religious feeling, but there is

more of a religious element present than Thummer 1.109, note 95, seems to concede: 'Wir glauben nicht, dass man das Prooimion allgemein ... als ein Zeugnis der Religiosität Pindars deuten darf. Wie wir bei der Interpretation von I. 11 (Bd. II) zu zeigen versuchen, geht es dem Dichter primär darum, den Eingang des Gedichtes möglichst prunkvoll und attraktiv zu gestalten. Alles Grosse und Mächtige, das Pindar dort aufstellt, muss primär als ästhetische und erst sekundär als ethisch-religiöse Äusserung des Dichters gewürdigt werden.' Athletic festivals were after all religious events (see E.N. Gardiner, *Athletics of the Ancient World* [Oxford 1930] 28–52, Burkert 109) and praise of the deity in whose honour they were held is an essential aspect of them. But there was also a special relationship between Zeus and Hieron outside the context of the Olympic games, a relationship which went beyond the idea, common from Homer on, that kings are vice-regents under Zeus. This is particularly clear from his close association with Zeus Αἰτναῖος, for which see the note on θεός in v 106.

ἀφνεάν: the regular form in lyric and tragedy, but in two of the seven occurrences of the word in Pindar he adopts the longer, Homeric form ἀφνειός. Similar fluctuations appear, for example, in πνοιά and πνοά, ἑταῖρος and ἕταρος, αἰεί and ἀεί (probably also αἰέν and ἀέ). The first syllable is treated as long in all but one instance: cf Heimer 93 for Pindar's metrical practice with the combination -φν-.

It is possible that the reference to gold and wealth in the opening verses had some influence on Pindar's decision to use this epithet (compare *Od.* 1.165 ἀφνειότεροι χρυσοῖο and Aesch. *Pers.* 3–4 ἀφνεῶν καὶ πολυχρύσων / ἑδράνων), but Hieron's wealth is frequently praised (*P.* 1.46 and 50, 2.56–61, Bacch. 3.13, 5.53), as is wealth generally in Pindar (see Woodbury, *TAPA* 99 [1968] 527–42). The most we are therefore entitled to say is that the opening verses may have prompted Pindar to introduce a reference to Hieron's wealth early in the ode.

ἱκομένους: the mss also record ἱκομένοις and ἱκόμενοι, but the accusative is the reading preserved in the best mss and is surely preferable. The nominative would have to be taken with αὐδάσομεν, thereby forcing ὅθεν ... μητίεσσι to be treated as a harsh parenthesis. The dative is only slightly easier to defend, since although the analogy of passages such as *Od.* 11.90–1 ψυχὴ ... Τειρεσίαο ... ἔχων could be used to explain the masculine ending after a feminine antecedent, it is essentially the σοφοί who come rather than their μῆτιες. Nor would ἱκομένων be preferable to the accusative, since in Greek idiom the influence of an infinitive generally forces the participle into the accusative regardless of the case of its antecedent (compare *I.* 6.20–1 and Bruhn 67).

The participle should not be taken as proof that Pindar has come in person, since Pindar often identifies himself with the 'arriving' poem. It is generally assumed that Pindar visited the court of Hieron, but although this is not in itself unlikely, it must be emphasized that no passage in Pindar provides conclusive proof and our external evidence for such a visit is both meagre and late (*Vita Ambrosiana* 1.3.2–3 Dr., Eustathius 3.297.17–18 Dr.)

See note on *ἐλθὼν Κρόνιον* in v 111.

11

μάκαιραν: in Homer this adjective is generally applied to the gods and when it is used of mortals it implies that they have acquired a state of success or bliss which can be compared with that of the gods. This is made especially clear in *Od.* 11.482–5 where Achilles is called *μακάρτατος* and the term is then explained in the following manner: *πρὶν μὲν γάρ σε ζωὸν ἐτίομεν ἶσα θεοῖσιν / Ἀργεῖοι, νῦν αὖτε μέγα κρατέεις νεκύεσσιν.* In the Homeric Hymns and Hesiod the epithet is never applied to mortals and Solon (fr. 14) explicitly denies that any mortal can be *μάκαρ*. The present passage differs from earlier appearances of the word in that here for the first time it describes a place, the hearth (so also in *P.* 5.11 and *I.* 4.17b). Its association with *ἀφνεάν* reminds us especially of *HHerm* 249–51 *πολλὸς δὲ χρυσός τε καὶ ἄργυρος ἔνδον ἔκειτο, / πολλὰ δὲ φοινικόεντα καὶ ἄργυφα εἵματα νύμφης, / οἷα θεῶν μακάρων ἱεροὶ δόμοι ἐντὸς ἔχουσιν* and it is obvious from several passages in Homer that one of the characteristics of the *μάκαρες θεοί* is a life free from want of any kind. By using this epithet of Hieron's hearth Pindar is therefore implying that Hieron approaches the gods in the extent of his wealth and prosperity. De Heer 29–30 adds that since the hearth 'is the dwelling-place of a goddess' the epithet is especially fitting. This may well be a valid observation, since apart from *μάκαιρα Θεσσαλία* (*P.* 10.2, where the idyllic life of the Hyperboreans depicted in the ode's myth could be interpreted as a kind of commentary on *μάκαιρα*) and *μάκαιρα Θήβα* (*I.* 7.1, where Theba is both city and nymph), *ἑστία* is the only place-name in Pindar to which this epithet is applied. Hestia is the sister of Zeus (*N.* 11.1–2 and note the reference to Zeus in v 10 above) and it is quite possible that Pindar would not have used *μάκαρ* to modify words such as *δόμος* or *οἶκος*.

Ἱέρωνος: in twenty-eight of the odes the victor is explicitly named by v 11 and in almost all of the remainder the name appears only a few verses later. Arrival and victor's name are also combined in *O.* 7.13.

The name receives prominence from its central position in the verse and from the assonance which joins it closely with what precedes (*-ραν, -ρων-*) and with what follows (*Ἱε-, ἑ-*).

ἑστίαν: except for the proper noun denoting the goddess and for the formulaic *ἱστίη τ' Ὀδυσῆος ἀμύμονος, ἣν ἀφικάνω*, the word is found first in Pindar, Bacchylides, and Aeschylus (though *ἐφέστιος* appears a few times in Homer) and it is possible that some degree of personification is felt here (see note on *μάκαιραν*). Tafel suspects that Pindar chose this particular word because it anticipates what Pindar will say in vv 16–17 'de poetarum cum Hierone conviviis' and Méautis 113 claims that Pindar's choice was influenced by the fire of v 1 (compare Aesch. *Agam.* 1435 *ἕως ἂν αἴθῃ πῦρ ἐφ' ἑστίας ἐμῆς / Αἴγισθος*). Both are possible, but neither is necessary or capable of proof, and it may be more relevant to note the relationship between *ἑστίαν* and *σκᾶπτον* in the next verse. It seems clear from passages such as Soph. *El.* 419–20 *τόνδ' ἐφέστιον / πῆξαι λαβόντα σκῆπτρον* and Aesch. *Suppl.* 365, where the *βασιλεύς* says to the chorus *οὗτοι κάθησθε δωμάτων ἐφέστιοι / ἐμῶν*, to which the chorus replies in 372 *κρατύνεις βωμόν, ἑστίαν χθονός* (note also *μονοσκήπτροισι ... θρόνοις* in 374), that in the mind of the Greeks a certain affinity could be felt between the hearth and the sceptre, the symbol of rule. See L. Gernet, 'Sur le symbolisme politique en Grèce ancienne: le foyer commun,' *Cahiers internationaux de sociologie* 11 (1951) 21–43 (esp. 26–7).

12

θεμιστεῖον: the adjective is not found elsewhere, although *θέμις* and cognate forms are common from Homer on, and it may have been coined to provide a balance for *ἄριστον*. Both words occupy an identical position and have not only the same ending but also the same *-ιστ-* combination in the second syllable (even *Χάρις δ'* at the beginning of the second strophe may have been deliberately placed so as to reflect this sound). A vast number of similar correspondences in Pindar, including many from *O.* 1, are cited by C.J. Brennan, 'A Peculiarity of Choric Responsion,' *CR* 20 (1906) 386–92. In some instances their purpose is to draw attention to parallel imagery or thought, in others to provide a purely structural balance (so here), and in others no apparent reason suggests itself. For example, *παρέχων* in vv 21 and 39 appears in exactly the same position in corresponding lines. This must be deliberate, but to what end? There is no thematic relationship between the two passages to account for the repetition nor does any structural benefit seem to be gained from it. Repetition in the penultimate verse of a stanza is hardly comparable in terms of structural significance to repetition at the beginning of successive stanzas. As Pindar composed a verse, did he tend to look back at what he had written in a corresponding verse and, if so, did the vocabulary or collocation of sounds of the earlier verse exercise a conscious or unconscious influence on his choice of words, even though the repetition

might serve no particular purpose? Are some correspondences a mnemonic device to assist the chorus?

Hieron, because he is a *βασιλεύς* (23) and so wields the sceptre, is in a position to interpret and dispense *θέμιτες*, ie, the ordinances or precedents which Zeus entrusts to kings. Compare *Il.* 9.98–9 *λαῶν ἐσσι ἄναξ καί τοι Ζεὺς ἐγγυάλιξε / σκῆπτρόν τ' ἠδὲ θέμιστας* (also 1.234–9, 2.205–6, 9.156, 298, *Od.* 11.569) and for the frequent association of *βασιλεύς* with forms of *θέμις* cf *HDem* 103, 215, 473; Hes. *Theog.* 82–5, fr. 10.1; Bacch. 4.3 *ἀστύθεμίν θ' Ἰέ[ρων]α*. In *P.* 5.28–9 Pindar speaks of *Βαττιδᾶν ... θεμισκρεόντων* and the Battidae are kings (15, 97). As a general parallel for the present passage compare Aesch. *Pers.* 762–4 *ἐξ οὗτε τιμὴν Ζεὺς ἄναξ τήνδ' ὤπασεν, / ἔν' ἄνδρ' ἁπάσης Ἀσίδος μηλοτρόφου / ταγεῖν ἔχοντα σκῆπτρον εὐθυντήριον*. It is clear from all this that Pindar is representing Hieron's rule as divinely ordained or at least as meeting with divine approval (so also in *P.* 1.69–70). In addition there may be the suggestion that Hieron's rule is one which shows hospitality to guests, since *θέμις* and hospitality are often combined (compare *Il.* 11.779, *Od.* 9.268, *O.* 8.21–2, *N.* 11.8, *I.* 9.5–6, *Pae.* 6.131, and see below on *τράπεζαν* in v 17), and that it is one which is attended by *Εὐνομία*, *Δίκα*, and *Εἰρήνα*, the daughters of *Θέμις* (*O.* 13.6–8). In *O.* 6.93 Hieron's sceptre is *καθαρός*.

For further discussion of *θέμις* see H. Lloyd-Jones, *The Justice of Zeus* (Berkeley 1971) 166–7, note 23, to whose bibliography can be added Thummer, *Religiosität* 110–11, note 3; N. Bosco, 'Themis e Dike,' *Filosofia* 18 (1967) 131–79, and L. Gernet, 'Droit et prédroit en Grèce ancienne,' *L'Année sociologique*, 3rd series (1948–9) 21–119 (esp. 99–100). For numerous examples illustrating praise of the victor see Thummer 1.38–48.

ὅς: the postponement of the relative gives added prominence to *θεμιστεῖον*. This is the usual purpose of hyperbaton and it is very common in Pindar, perhaps more so than in any other Greek poet. For examples involving only the relative pronoun compare *O.* 1.82, 2.8, 2.33, 5.12, 6.85, 8.76, 9.34, 13.31; *P.* 1.74, 2.5, 3.89, 4.10, 4.30, 4.246, 5.10, 5.41, 6.50, 9.44; *N.* 1.28, 3.22, 6.31, 7.90; *I.* 1.13, 4.47, fr. 12 (for Bacchylides cf 11.124, 14B.2). For further discussion of hyperbaton, together with bibliography, see van Leeuwen 2.417–18, note 75.

The use of the relative owes much to hymnal style (numerous examples in E. Norden, *Agnostos Theos* [Stuttgart 1956⁴] 168–76), since it figures prominently in invocations to deities, for example, Soph. *Ant.* 1118–19 where *κλυτὰν ὃς ἀμφέπεις Ἰταλίαν* forms part of the invocation to Bacchus. Just as such relative clauses generally serve to praise the diety concerned, so here the clause leads into praise of Hieron. See also Wüst 26.

ἀμφέπει: compare Soph. *El.* 651 *σκῆπτρά τ' ἀμφέπειν τάδε*. The verb is here little more than a poetic equivalent of *ἔχω* (compare Soph. *OC* 425 *ὃς νῦν σκῆπτρα καὶ θρόνους ἔχει*). In prose *διέπω* is used in similar passages.

σκᾶπτον: the Doric form appears regularly in Pindar, though here some mss and PBerol. 17047 record *σκᾶπτρον*. In the one appearance of the word in Bacchylides the papyrus preserves *σκᾶπτρον* (3.70).

πολυμάλῳ: this form is much better attested in the mss than *πολυμήλῳ* which Snell prints and it is supported by *δρέπων* (see below). In Attic and Ionic *μῆλον* can mean both 'sheep' and 'apple,' but in other dialects these meanings are distinguished in form. Thus, in Doric *μῆλον* is 'sheep' and *μᾶλον* is 'apple,' although *μᾶλον* appears as a hyperdorism for *μῆλον* in Theocritus, where, however, scribal alteration may be responsible for the form (see Gow, *Theocritus* 1, p lxxvi). See also Forssman 62–5. There is no intrinsic objection to Sicily's being described as 'rich in sheep' (compare *μηλοβότου* ... *Ἀκράγαντος* in *P.* 12.2–3 and see MacDowell on Arist. *Wasps* 838 for references to Sicilian cheese), but it is Sicily's fruitfulness that is much more often emphasized: compare *P.* 1.30 and *N.* 1.14 (*εὔκαρπος*), fr. 106.5 (*ἀγλαόκαρπος*), Bacch. 3.1 (*ἀριστόκαρπος*), Aesch. *PV* 369 (*καλλίκαρπος*), *Μαλοφόρος* as an epithet of Sicilian Demeter (for discussion and bibliography see W.M. Calder III, *The Inscription from Temple G at Selinus*, Greek, Roman, and Byzantine Monographs 4 [1963] 31–2, A. Landi, 'Māloforus,' *AFLN* 25 [1972–3] 19–22), and Strabo 6.27.

This is the only example of any form of *μᾶλον* in Pindar and the only example of *πολύμαλος* anywhere. The scholiast on *Pae.* 5.38 glosses *φερεμήλους* with *πολυμάλους*, but this is rightly corrected *supra lineam* to *πολυμήλους*. There is one instance of *πολύμηλος* in Pindar (*P.* 9.6a) where the combination with *πολυκαρπότατος* shows that this is the correct form, since otherwise the tautology would be intolerable.

For praise of the victor's homeland see Kienzle 94–107 and Thummer 1.55–65. As Schadewaldt 36, note 1, points out, such references generally occur early in the ode.

13

Σικελίᾳ: Galiano sees an exaggeration here ('Hierón no reinaba en toda Sicilia') and adds that Pindar is flattering Hieron's secret ambition, but this is reading more into Pindar's words than is justified. Pindar says that Hieron rules 'in Sicily,' not that he ruled 'over all Sicily.' Nevertheless, it may be significant that Pindar mentions Sicily rather than Syracuse and as a result some element of flattery may have been intended.

δρέπων: both *δρέπω* and *ἀποδρέπω* are always metaphorical in Pindar and he uses both the active and middle without any significant difference in sense. For other examples of fluctuation between active and middle in Pindar, see Erdmann 53–4.

As was suggested above, the reading *πολυμάλῳ* is supported by *δρέπων*, a *vox propria* for gathering fruit, flowers, etc. In Pindar alone there are four passages where *καρπόν* (metaphorical) is the object of *δρέπω* (*P.* 9.110 and frr. 6b.f., 122.8, 209) and Sappho explicitly combines *μᾶλον* and *δρέπω* in the word *μαλοδρόπηες* (fr. 105a.2). For other examples of this use of *δρέπω* and for the common practice whereby one word serves as preparation for a subsequent word, see Silk 152–4, esp. note 2. Schürch 40 notes the similarity in sound between *-ίᾳ δρέπων* and *διαπρέπει* in v 2 and since *θεμιστεῖον* (see beginning of note ad loc) balances *ἄριστον* in a corresponding position it may well be that the similarity was deliberately sought in both instances.

κορυφάς: compare *N.* 1.34 *ἐν κορυφαῖς ἀρετᾶν μεγάλαις*. The metaphorical use of *κορυφή* to denote the 'best' is common in Pindar, but surprisingly rare elsewhere (compare, however, Epig. 224.2 Kaibel *ἡ πάσης ἄκρα φέρουσ' ἀρετῆς* and 543.1 *φιλέων δίδυμον κορυφὴν ἀρετάων*). In this instance it is possible that the imagery of *πολυμάλῳ* and *δρέπων* exerted some influence on Pindar's choice of *κορυφάς* (see Onians 113–14). Although I know of no example where *κορυφή* is explicitly used with reference to vegetation, it may not be coincidental that Pindar sometimes uses this word in passages where the imagery of growth or fertility is also present. This is especially clear in *N.* 1.14–15 *ἀριστεύοισαν εὐκάρπου χθονὸς / Σικελίαν πίειραν ὀρθώσειν κορυφαῖς πολίων ἀφνεαῖς*. In fr. 70a.14, *ἀέ]ξετ' ἔτι, Μοῖσαι, θάλος ἀοιδᾶν* follows *κορυφάν* in v 12 (compare Duchemin 86, note 2); in *O.* 2.14, *ἄρουραν* follows *ἀέθλων τε κορυφάν* in v 13; and in *O.* 7.2–8, *κορυφὰν κτεάνων* is placed between *ἀμπέλου ... δρόσῳ* and *καρπὸν φρενός* (Norwood 144–5 sees plant-imagery in the *κορυφαί* of v 68, but Verdenius is in all probability right in rejecting this interpretation). None of these passages, however, provides compelling evidence that *κορυφή* could denote the top of a plant (although *caput* in Latin can have this meaning, see Lewis and Short sv I.2.d), and vegetation-imagery here must remain no more than a possibility. I doubt that the tree of *Ἀρετή* in Q.S. 14.195–200, adduced by Tafel, is of any significance for Pindar. Note the presence of *κορυφοῦται* in v 113. Hieron, a king (23), plucks the 'peaks' of *ἀρεταί* and kingship is itself a 'peak.'

ἀρετᾶν: some of the *ἀρεταί* that Pindar attributes to Hieron are revealed in *P.* 3.71 *πραΰς ἀστοῖς, οὐ φθονέων ἀγαθοῖς, ξείνοις δὲ θαυμαστὸς πατήρ,*

to which may be added his *ἀρετά* in the games and in war. Compare also v 104.

It is uncertain whether Pindar means that Hieron possessed the best *ἀρεταί* from among all possible *ἀρεταί* or the best part of every *ἀρετά*. The latter would be more complimentary and is defended by Mezger 89, but it is doubtful whether Pindar would have made such an extravagant claim even for Hieron. On the singular *πᾶσ' ἀρετή* see Dover 68–9.

ἄπο: anastrophe of the preposition, especially when followed by an adjective or genitive, is very common in poetry, but it also occurs sporadically (sometimes frequently, for example, *ἔπι* in Herodotus) in prose authors (see Renehan, *GLN* sv *ἀπό*). In this instance the desire to avoid juxtaposing two words of identical ending may have had some influence on the position of the preposition. It is possible too that Pindar wished to achieve a degree of parallelism between the end of this verse and the end of the corresponding v 2. A few have treated *ἄπο* as an example of tmesis, but this seems unlikely.

For numerous examples of anastrophe in Pindar, see Fogelmark 78–83, and in general see Schwyzer 2.427, K–G 1.554–5, W. Pierson, 'Über die Tmesis der Präposition vom Verbum bei den griechischen Dichtern, insbesondere bei Dramatikern und Lyrikern,' *RhM* 11 (1857) 90–128, 260–92, 379–427 (379–400 on Pindar and on page 380 he defends anastrophe against tmesis here), and J. Irigoin, 'Note sur l'anastrophe des prépositions en grec,' *Glotta* 33 (1954) 90–100.

πασᾶν: for the position compare *O.* 10.23 *ἔργων πρὸ πάντων* and *N.* 5.40–1 *ἔργων πέρι / πάντων*.

14

ἀγλαΐζεται δὲ καί: the verb means 'to make *ἀγλαός*,' that is, 'bright, resplendent' (see Guillen 159–61 and on *ἀγλααῖσι* in v 91), and here could be either middle or passive. Perhaps the ambiguity is intentional, as Fraccaroli 170, note 3, argues: 'Ierone si fa onore proteggendo la musica, ne riceve onore essendo da essa cantato, e perciò la sua gloria è questa sua stessa virtù.' A similar ambiguity may extend to *καί*, which could mean either 'also' or 'in turn' (for the latter see Denniston 305). In view of the disjunctive *μὲν ... δέ*, however, it seems preferable to treat the verb as passive and to give the meaning 'in turn' to *καί*. Pindar first emphasizes the active side in his praise of Hieron (*δρέπων ... πασᾶν*) and then the passive ('and in turn he is made resplendent' or more freely 'is glorified'). The choice of this particular verb in a musical context is in keeping with the frequent use of the noun *ἀγλαΐα* (also the name of one of the Graces) in similar contexts (for example, Hes. *Sc.* 272, 285; *HHerm* 476; *P.* 1.2, frr. 75.7 and 148; Bacch. fr. 4.56).

It has often been noted that the finite tense disrupts the balance with *δρέπων*, but the addition of *καί*, especially with the meaning 'in turn,' reduces to some degree the parallelism between the two sections and as a result the lack of symmetry is less obvious than it would otherwise be. Nevertheless, even without the presence of any extenuating factor, we should keep in mind that strict balance is often absent in Greek, both in poetry and in prose. For examples outside Pindar see Boeckh ad loc, Denniston 369, note 1 (numerous instances of 'transition from participial to finite construction'), and B.E. Perry, 'The Early Greek Capacity for Viewing Things Separately,' *TAPA* 68 (1937) 403–27, esp. 411–12. For Pindar compare *O.* 2.73 (*χερσόθεν ... ὕδωρ*), 7.81–2; *P.* 1.55, 2.48 (*ματρόθεν ... πατρός*), 3.51–3 (finite tense following a series of participles), 8.77–8; *N.* 5.2 (*ἐπὶ ... ὁλκάδος ἔν τ' ἀκάτῳ*), 11.44–5; *I.* 2.37–8, 3.11–12, 4.45–7 (*τόλμᾳ ... μῆτιν*), 7.8–10, fr. 119.3–4; and see Dornseiff 104–6.

Whether the assonance in *-ται δὲ καί* is deliberate or accidental cannot be determined. Some similar examples are cited by Harre 22–3, among which compare especially *O.* 4.25, 6.17, 9.87, and fr. 221.4.

15

μουσικᾶς: on the suffix *-ικός* see P. Chantraine, *Etudes sur le vocabulaire grec* (Paris 1956) 97–171, especially page 115 where he points out that *παρθενικά* (*P.* 9.99) is the only other example of this suffix in Pindar and that the present passage is the 'premier cas où l'adjectif féminin désigne un art, *τέχνα* étant sous-entendu.' In note 2 he adds: 'Il est notable qu'alors que la tradition des manuscrits donne toujours en principe Μοῖσαι, Μοῖσα, etc. nous trouvons ici *μουσικά*, avec l'orthographe ionienne, à la finale près. Cela signifie-t-il que le mot est pris à l'ionien?' See also Boeckh in v 1, pt 2, p 292.

In *O.* 6.93 Pindar similarly begins his praise of Hieron with reference to his sceptre (*καθαρῷ σκάπτῳ διέπων*) and concludes it in 96–7 with reference to the recognition given to Hieron by song (*ἀδύλογοι δέ νιν / λύραι μολπαί τε γινώσκοντι*). Sceptre and song also form part of Hieron's praise in Bacch. 3.70–1.

ἐν: as Dodds remarks in his note on Eur. *Bacch.* 159 (*ἐν βοαῖς*), in passages such as this '*ἐν* seems to mark the sphere in which an activity takes place ...; but we may see in them the starting-point of the development towards the Hellenistic use with an instrumental dat.' Compare also Verdenius on *O.* 7.12 (*φόρμιγγι παμφώνοισί τ' ἐν ἔντεσιν αὐλῶν*): 'The local force is often still glimmering through the instrumental use.'

ἀώτῳ: this word occurs more often (twenty times) in Pindar than in all other extant authors combined and is clearly his favourite term to denote 'the

finest.' Its meaning has been fully discussed by R.A. Raman, 'Homeric *ἄωτος* and Pindaric *ἄωτος*. A semantic problem,' *Glotta* 53 (1975) 195–207, who convincingly demonstrates that in Homer '*ἄωτος* is the "nap" that *lies on the surface* of cloth, as well as the fleece that *grows on the surface* of sheep.' He then examines other words (*χνόος, πίνος, ἄνθος, ἀκμή*) which 'have a common denominator in the idea of "surface, top" in their literal and original sense,' but which all reveal a 'shift from the concrete notion "top" to the abstract notion "excellence".' By analogy, therefore, we may assume the same 'shift' for *ἄωτος* which 'acquired its qualitative overtones from the idea of *growth to* or *appearance on the surface or extremity*.' See also Silk 239–40 and E.K. Borthwick, 'The "Flower of the Argives" and a neglected meaning of *ἄνθος*,' *JHS* 96 (1976) 1–7. Pindar elsewhere uses *ἄωτος* (eg, *O.* 3.4, *P.* 10.53, *I.* 8.16a, *Pae.* 6.59) and *ἄνθος* (*O.* 6.105, 9.48) of music and either word would have served equally well here to balance the *κορυφάς* of v 13. Note too the use of *δρέπω* with *ἄωτος* in *P.* 4.130–1 and *N.* 2.9.

16

οἷα: the neuter plural in view of the preceding *ἀώτῳ* may seem strange, but since *οἷα* is exclamatory ('such things,' that is, 'such songs'), the gender and number of what precedes are immaterial. Compare, for example, *P.* 2.74–5 *ἀπάταισι ... οἷα*, 8.69 *ἕκαστον ὅσα*, *HHerm* 66 *δόλον ... οἷα*, and see Slater sv *οἷος* 1.b.

παίζομεν: *παίζω* and its cognates, when found in musical contexts, describe a lighthearted, joyful song and/or dance and/or instrumental performance. The verb is often used to denote 'l'activité de jeunes filles dansant en choeur' (Calame 1.165–6, where the sources are cited), but it can equally well denote the kinds of songs sung by those present at a symposium, that is, *σκόλια* or *παροίνια* (on these terms see the introduction to van Groningen's *Pindare au banquet*) and in view of *τράπεζαν*, it is clearly to such songs that Pindar is referring here. Compare especially Ion fr. 27.7–8 West *πίνωμεν, παίζωμεν· ἴτω διὰ νυκτὸς ἀοιδή, / ὀρχείσθω τις· ἑκὼν δ' ἄρχε φιλοφροσύνης* and note that the personified Paidia appears on Greek vases in sympotic contexts together with other names such as Eunomia (see on *εὐνομώτατον* in v 37), Peitho, Eudaimonia, etc. For a description of these vases see T.B.L. Webster, *Potter and Patron in Classical Athens* (London 1972) 68–71. What is implied in the verb *παίζειν* in such contexts can be seen from Ap. Rh. 1.458–9 *μυθεῦνθ' οἷά τε πολλὰ νέοι παρὰ δαιτὶ καὶ οἴνῳ / τερπνῶς ἐψιόωνται*. For *ludere* as the Latin equivalent of *παίζειν* see Nisbet-Hubbard on Hor. *Odes* 1.32.2.

It is clear from the addition of *ἀώτῳ* that Pindar is praising not only those

who participate in Hieron's symposia, but also Hieron himself as the host who presides over such symposia. Slater, *CJ* 200, draws attention to the 'high praise offered to the culture of Hieron' in this passage and makes the important observation that as the ode progresses Pindar intends us to see a contrast between Hieron's symposia and the false story about the symposium at which Tantalus served up Pelops to the gods, the 'breach of cultural correctness and sympotic decency' caused by Tantalus' sharing of the gods' nectar and ambrosia with his *ἁλίκεσσι συμπόταις* (61), and his subsequent loss of the pleasures which attend the symposium (see on *εὐφροσύνας* in v 58). The theme of the symposium is resumed in vv 90–2, where Pelops' participation in blood-sacrifices is described in sympotic language, and concludes in v 98, where the imagery of the 'honied calm' enjoyed by an Olympic victor, that is, Hieron, is suggestive of sympotic song and tranquillity.

Whether Pindar's use of the plural verb is meant to include Hieron is uncertain. Pindar nowhere explicitly refers to Hieron's musical ability, but in view of the kind of performance envisioned here, nothing prevents us from assuming that Hieron participated. Such participation was expected of a man of culture, as Cicero, *Tusc. Disp.* 1.2.4, tells us: 'Themistocles ... , cum in epulis recusaret lyram, est habitus indoctior.'

In *HDem* 425 we find *παίζω* and *δρέπω* combined (*παίζομεν ἠδ' ἄνθεα δρέπομεν*), but it is unlikely that this passage exerted any influence on Pindar's use of the two verbs here. For further discussion of *παίζω* see below on *ἄνδρες*.

φίλαν: Landfester 46 argues for the possessive sense here, 'sein (nämlich des Hieron)Tisch,' but in general he tends to over-emphasize the possessive use of *φίλος* and 'friendly' seems a more natural translation. To lack friends is to lack *τιμά*, as Pindar explicitly states in *N.* 10.78 *οἴχεται τιμὰ φίλων τατωμένῳ φωτί*, and Pindar often praises his patron's *φιλία* (examples in Pavese, *QUCC* 2 [1966] 109, note 16). Aristotle, *EN* 8.1155a1, calls friendship an *ἀρετή*, something *ἀναγκαιότατον εἰς τὸν βίον*, and adds that the wealthy and those who are rulers are in special need of it, since friends provide them with the most praiseworthy outlet for their munificence. For further discussion of the importance of friendship in Pindar see Bowra, *Pindar* 386–8, Gundert 32–9 and 94. In addition, much of what A.W.H. Adkins says in his '"Friendship" and "Self-Sufficiency" in Homer and Aristotle,' *CQ* 13 (1963) 30–45, is pertinent to Pindar, for example, the remark that in Homer '*φιλότης* is the basic structure of co-operative life' (p 37). Such co-operativeness is well illustrated by Pindar's use of *φιλέων φιλέοντ'* (*P.* 10.66) to describe the friendship shared by Thorax and himself.

Patron and poet must have a friendly relationship with each other, if the patron is to receive the praise he deserves and the poet is to have the opportunity to practise his profession. See also on *φίλαν* in vv 38 and 85 and above on v 4.

An additional reason for rejecting possessive force here is that *φίλιος* has almost a technical significance in the context of a symposium, since Zeus *Φίλιος* was thought to participate in the symposia of mortals (Diodorus of Sinope *apud* Athenaeus 6.239). For further discussion of Zeus Philios see J. Harrison, *Prolegomena to the Study of Greek Religion* (Cambridge 1922[3]) 354–8; A.B. Cook, *Zeus* 2.1160–1210; and M.P. Nilsson, 'Die Götter des Symposion,' *Opuscula Selecta* 1 (Lund 1951) 428–42.

17

ἄνδρες: several, including most recently Slater, *CJ* 200, have argued for a contrast between *ἄνδρες* and *παίζομεν*. This is clearly possible, especially since *ἀνήρ* is often added for the purpose of contrast (see on *θεὸν ἀνήρ* in v 64), but Pindar may have written *ἄνδρες* simply because only men would be invited to a symposium (cf *ἀνδρών*, 'banquet-hall'). If so, the contrast is not between *ἄνδρες* and *παῖδες*, but between *ἄνδρες* and an implicit *γυναῖκες*. Furthermore, it is doubtful whether the Greeks, when they used *παίζω* in a musical context, consciously thought of 'childish behaviour.' Certainly no such derivation is obvious in *Od.* 23.147 *ἀνδρῶν παιζόντων καλλιζώνων τε γυναικῶν*, where *ἀνδρῶν* is contrasted with *γυναικῶν* rather than with *παιζόντων*.

θαμά: hyperbaton involving a preposition is common in Pindar: compare *ἀπὸ φόρμιγγα πασσάλου* in the same verse, *ἔν ποτε Κύπρῳ* (*N.* 8.18), *ἀπὸ πάμπαν ἀδίκων* (*O.* 2.69), *ἄνευ οἱ Χαρίτων* (*P.* 2.42), *ἀγῶνος βαλεῖν ἔξω* (*P.* 1.44), *ἔνδον ἐντὶ φαρέτρας* (*O.* 2.84), *γλεφάρων Αἰτωλὸς ἀνὴρ ὑψόθεν* (*O.* 3.12), and the many examples of postponed *καί* listed in Slater sv (sect. E.1). For some examples outside Pindar see Fraenkel on *Agam.* 129 and Thomson on *Eum.* 75–7. In the present passage euphony may have had some influence on the position of *θαμά*.

In general see J.K. Ingram, 'On *θαμά* and *θαμάκις* in Pindar,' *Hermathena* 2 (1876) 217–27, and Renehan, *GLN* 103.

τράπεζαν: cf *ξενίαν ... ἀμφὶ τράπεζαν* (*Il.* 2.39–40) and *ἀμφὶ τράπεζαν θαμά* (fr. 187). The word is often modified by *ξενία* or *ξενική* (see LSJ), but even without such an epithet it clearly serves to emphasize the idea of hospitality, a common theme in epinician poetry (examples in Pavese, *QUCC* 2 [1966] 109, note 16; for Hieron's hospitality see on *ξένον* in v 103 and

compare *P.* 3.71 *ξείνοις δὲ θαυμαστὸς πατήρ*). If there is any relationship intended between *ἑστίαν* (11) and *τράπεζαν*, it is one of hospitality. *Συρακοσία τράπεζα* was proverbial for a lavish feast, as we see from Arist. fr. 216 K (cf Pl. *Rep.* 3.404d, *Epist.* 7.326b).

Pindar names various parts of a house in connection with song: compare *P.* 1.97 *φόρμιγγες ὑπωρόφιαι*, *N.* 1.19–20 *ἐπ' αὐλείαις θύραις ... καλὰ μελπόμενος*, *I.* 8.2–4 *παρὰ πρόθυρον ἰὼν ἀνεγειρέτω κῶμον*.

ἀλλά: common with imperatives in the sense of 'come' (for other examples in Pindar see Slater sv A.3).

Δωρίαν: several reasons have been suggested to explain why Pindar calls his lyre 'Dorian.' Some argue that it describes a particular kind of lyre (for example, Wilamowitz 233–4, Galiano), others that the lyre is Dorian because it is being used to celebrate a Dorian king (for example, Schneidewin, Mezger) or because the language or mode is Doric (compare Dissen), and others see a contrast intended between epic and lyric poetry (for example, Furtwängler 78–9, Méautis 114–15). The last suggestion might be thought attractive, since it would give special point to what seems to be a conscious reminiscence of *Od.* 8.67 and 105, *κὰδ δ' ἐκ πασσαλόφι κρέμασεν φόρμιγγα λίγειαν*. According to Méautis, Pindar 'souhaiterait que lui et les autres poètes jouissent à la cour d'Hiéron de la considération dont jouissait Démodocos à la cour d'Alcinoos. Mais il est un point sur lequel il insiste. Il n'est pas ionien, comme Démodocos, il ne chantera pas les amours d'Aphrodite et d'Arès ...; non, sa lyre est une lyre dorienne, son art est grave, sévère.' He also feels that there is more contrast between *παίζομεν* and *Δωρίαν* than between *παίζομεν* and *ἄνδρες*. I doubt, however, that by 'Dorian' Pindar would be implying that his theme is more serious than Demodocus', since Demodocus' first story is about the quarrel between Odysseus and Achilles, not about Aphrodite and Ares. In any event 'Dorian' does not seem to convey the idea of 'serious' elsewhere in Greek lyric and I prefer to follow those who explain the epithet as a reference to the Doric language of epinician and choral poetry in general. I know of no evidence that 'Dorian' was ever used to denote a specific kind of lyre and a reference to the Dorian mode is unlikely (see note on v 102). Precisely what is meant by *Δωρίῳ ... πεδίλῳ* (*O.* 3.5) or *Δωρίαν κέλευθον ὕμνων* (fr. 191) is unclear. There is scarcely any justification for the view expressed by Zeyss 56, note 34, that a comparison is intended between the Dorian lyre and Lydian Pelops (24): 'verba *Δωρίαν φόρμιγγα* opposita sunt verbis *Λυδοῦ Πέλοπος ἀποικία*, ut sensus sit, Dorica lyra Hieronem celebra, qui eandem inter

Dores, quam Lydus Pelops inter suos gloriam nactus est.' See the note on Λυδοῦ. Nonnus 25.21 presumably had this passage in mind when he wrote Πινδαρέης φόρμιγγος ἐπέκτυπε Δώριος ἠχώ.

φόρμιγγα: the musical instruments named by Pindar include αὐλός, αὐλίσκος, βάρβιτος, κίθαρις, κρόταλον, λύρα, ὄργανον, πακτίς, and τύπανον. The commonest terms he uses for lyre are λύρα (nine occurrences) and φόρμιγξ (sixteen occurrences), but whether these terms refer to different instruments is uncertain. That they do not might be suggested by the similarity between the epithets ἀδύλογος and ἀδυεπής used of the λύρα (*O.* 6.96, 10.93) and ἀδυμελής used of the φόρμιγξ (*O.* 7.11), and between λυρᾶν τε βοαί (*P.* 10.39) and βρομίαν φόρμιγγα (*N.* 9.8), but there can be little doubt that for Pindar the latter was a more elevated term and prompted a much richer imagery. It alone is called 'golden,' and it alone is the instrument of the gods (compare *P.* 1.1, *N.* 5.24). See Guillen 143–6.

In response to my query concerning the distinction between λύρα and φόρμιγξ, Jane Snyder who is preparing a book on Greek lyres has kindly written to me as follows: 'Pindar uses the word *phorminx* for its Homeric connotations. It is not widely used in other 5th century authors, and the only instrument represented on vase-paintings contemporary with Pindar which resembles the round-bottomed lyre of Geometric art (presumably the *phorminx*) is a small type of lyre played primarily by women and Muses (which Wegner dubs the 'cradle-kithara'). Male performers taking part in a formal competition almost always play the large, flat-bottomed *kithara*, and it seems unlikely that Pindar's odes would have been accompanied by anything other than the standard instrument. As for *lyra*, it can be used generically to refer to any type of lyre (as in Arist. *Thesm.* 137–8, where *lyra* = *barbitos*), so that there is no reason it cannot denote a *kithara*.'

πασσάλου: in addition to the ἐκ πασσαλόφι ... φόρμιγγα of *Od.* 8.67 and 105, compare Bacch. fr. 20B.1 Ὦ βάρβιτε, μηκέτι πάσσαλον φυλάσσων.

18

λάμβαν': Boeckh argued that accompaniment on the lyre began only here or in the next few verses; Dissen added that up to this point only the flute was used; Furtwängler 78–9 suggested that only the lyre accompanied the mythical portion, whereas both lyre and flute accompanied the verses which preceded and followed the myth; and Wilamowitz 233 understood Pindar's words to indicate that no chorus was involved. These interpretations, although accepted by some, have rightly met with general disfavour. Pindar's words mean simply, 'come, let us sing,' and such statements with

the imperative, first person present or future, or first person plural subjunctive can occur anywhere (except within the myth) from the first sentence (for example, *N.* 9) to the last (cf *N.* 2).

The following four examples, all involving musical instruments, will suffice to illustrate the convention Pindar is using here: *ἀλλ' ὅμως εὔχορδον ἔγειρε λύραν* (*N.* 10.21), *Ὦ βάρβιτε, μηκέτι πάσσαλον φυλάσσων / ... κάππανε γᾶρυν· / δεῦρ' ἐς ἐμὰς χέρας* (Bacch. fr. 20B. 1–3), *ἐγὼ δὲ κείνων τέ μιν* (scil. *ὕμνον*) *ὀάροις / λύρᾳ τε κοινάσομαι* (*N.* 3.10–11), *κόμπον / αὐλίσκων ὑπὸ λωτίνων / μιμήσομ ἀοιδαῖς* (fr. 94b.13–15). In none of these is there any question of accompaniment beginning only at the point where it is mentioned. In the last two examples the future is used instead of the imperative, but the significance remains the same. On this and on the other moods and tenses mentioned above, see W.J. Slater, 'Futures in Pindar,' *CQ* 19 (1969) 86–94. For the self-address, so common in Pindar, see above on *φίλον ἦτορ* (4) and Weilbach 25. Note that just as the self-address in v 4 introduced the praise of the Olympic games, so here it introduces the praise of Hieron's victory in those games.

Statements of the *ἀλλὰ ... λάμβανε* type frequently serve as a device to provide a transition from one theme to another, in the present passage from general praise of Hieron to praise of his victory. Similarly, the first example cited above (*N.* 10.21) is followed immediately by *καὶ παλαισμάτων λάβε φροντίδ'*. For other examples of this transitional usage see Thummer 1.128–30 and for 'music and musical instruments [as] a standing feature in conventional expressions' see Fogelmark 95, note 11. In this instance the reference to the lyre may have been suggested by the preceding *τράπεζαν*, since this implies feasting and the lyre is often associated with feasts (for example, *Il.* 1.602–3, *Od.* 8.67–73).

The fact that Pindar mentions only the lyre should not be taken as proof that only the lyre accompanied the performance of *O.* 1. The lyre and the *αὐλός* are combined in *O.* 3.8, 7.12; *P.* 10.39; *N.* 9.8; and *I.* 5.27, and it is probable that such joint accompaniment was standard practice.

εἰ: neither here nor in v 3 does *εἰ* imply any uncertainty on Pindar's part. In both passages and often elsewhere *εἰ* comes very close to 'since.'

It is clear that Pindar has deliberately constructed vv 17 ff in such a way that they form a chiasmus with vv 3 ff. The first passage begins with a condition and concludes with imperatives of self-address,whereas the second begins with the same kind of imperative and concludes with a condition. In addition, both apodoses contain references to song (*αὐδάσομεν* and *φόρμιγγα*) and to Olympia. The purpose of this symmetry is to make the audience aware that Pindar is resuming where he left off at the end of the

opening priamel, that is, that he has completed the section on general praise of Hieron. From praise of the Olympic games Pindar moves to praise of Hieron's victory in those games.

τι: in four of the five passages in Pindar where adverbial *τι* appears in a conditional clause, it is placed immediately after *εἰ*, the one exception being *N.* 7.87.

τοι: here the pronoun, not the particle. For the dative singular in Pindar the regular form is either *τοι* or *τίν*, but *σοι* appears three times in the odes (*P.* 4.270, 9.55; *N.* 10.85). The latter is emended in each instance to *τοι* by Schroeder, who is followed by Bowra, but there is no reason to expect such strict uniformity in a lyric poet. If euphony played a role in determining which form Pindar used, the alliteration of *τί τοι* would no doubt have appealed more to him than the alliteration of *σοι Πίσας*. For *τοι* referring to Pindar himself cf *N.* 7.77.

Πίσας: the *iota* is short in Pindar, Bacchylides, and Simonides, long elsewhere. The word appears frequently in Pindar and serves as a synonym of Olympia, here balancing *Ὀλυμπίας* in the corresponding verse of the strophe. It also serves to emphasize the relationship of the myth to the Olympic games, since in v 70 Oenomaus is called *Πισάτας*. Pisa denotes the area round Olympia and it is doubtful whether a city or state by that name ever actually existed. For futher details see A. Andrewes, *The Greek Tyrants* (London 1956) 62–3, L.H. Jeffery, *Archaic Greece* (London 1976) 166–9, Wilamowitz 481–90, and especially E. Meyer, 'Pisa,' *RE* 20.2 (1950) 1732–55.

Φερενίκου: Pherenicus, the name of Hieron's celebrated horse, was also victorious at the Pythian games (*P.* 3.73–4, Bacch. 5.41, fr. 20C.9). According to the scholiast on *P.* 3 (Inscr. a, p 63 Dr.) Hieron won the horse-race at Delphi in 482 and 478, but it is uncertain whether Pherenicus was the winning horse in both of these events. The scholiast states that he was and adduces the plural *στεφάνοις* in *P.* 3.73 as proof. Some, however, interpret it is a poetic plural, since if Pherenicus competed in 482 he must have been at least four years old and this would make him about ten years old at the time of his Olympic victory in 476. This is not impossible, but if such is the case it is a little surprising that neither Pindar nor Bacchylides comments on the feat, especially Bacchylides who devotes eighteen verses to praise of Pherenicus (5.37–49 and 182–6; compare also fr. 20C.8–10). For further discussion see Gaspar 95–7, Jebb, *Bacchylides* 198–9, and Gentili, *Bacchilide*

(Urbino 1958) 13–14, and on the evidence for the dates of all Hieron's Olympian and Pythian victories see J. Ebert, *Griechische Epigramme auf Sieger an gymnischen und hippischen Agonen* (Berlin 1972) 71–2.

The name **Φερένικος** recalls the *ἀθλοφόροι ἵπποι* which Homer says competed in Elis (*Il.* 11.698–700). The word is a good illustration of *nomen omen* and it could be given to people as well as horses (Pausanias 6.16.1 mentions an Elean by this name who won in the boys' wrestling at Olympia). On various aspects of *ἱπποτροφία* in ancient Greece see the excellent summary in W. Wyse, *The Speeches of Isaeus* (Cambridge 1904) 471–5.

χάρις: this might be called Pindar's favourite word, for it appears at least once in thirty-seven of the forty-five odes. Precise translation is sometimes difficult, but when not personified its various shades of meaning can be roughly divided into the following four categories proposed by Gianotti 75–6: 1/ 'splendour, glory,' 2/ 'favour, gift,' 3/ 'gratitude,' 4/ 'charm, beauty' (of song). It is to the first category that the present passage clearly belongs. For more detailed discussion see Gianotti 69–80 and in general O. Loew, Χάρις (Diss., Marburg 1908), K. Deichgräber, *Charis und Charites* (Munich 1971), Latacz 78–98.

As Schadewaldt 20, note 1 (compare also 36, note 2, and 47), points out, the claim of **χάρις** as justification for praise is simply a variation on the **χρέος**-motif, that is, the poet introduces his praise of the victor or victory on the grounds that it is necessary (compare vv 100–3), fitting, owed, etc. The 'glory of Pisa and Pherenicus' is here Pindar's justification for the command to take up the lyre and sing of Hieron's victory; it is what imposes upon him the necessity of song.

19

νόον ὑπὸ γλυκυτάταις ἔθηκε φροντίσιν: 'has placed your mind under the influence of thoughts most sweet.' Farnell calls this a 'perversion of the natural phrase "has suggested sweetest thoughts to thy mind",' but 'perversion' is too strong a word. Although it is true that Farnell's 'natural phrase' would be the more normal construction (compare *P.* 1.40 *ταῦτα νόῳ τιθέμεν* and Aesch. *Pers.* 142–3 *φροντίδα ... θώμεθα*), Pindar's version is more vivid and thereby emphasizes the more important word *φροντίσιν*. It is not Pindar's *νόος* that is being stressed, but his *φροντίς*, his preoccupation as a poet. Here *φροντίσιν* is virtually the equivalent of *μελέταις* in *O.* 14.18 *ἐν μελέταις τ' ἀείδων* (cf also *I.* 5.28). It is also very similar to the *μητίεσσι* of v 9 and Pindar's construction in v 19 may have been prompted by a desire to remind us of the earlier passage. Just as in a general sense Olympia acts as a source for the 'imaginings of poets,' so in a specific sense Pherenicus'

victory at Olympia acts as a source for Pindar's 'thoughts.' In both instances the result is song and song is the necessary companion of victory: compare especially *N.* 1.11–12 *μεγάλων δ' ἀέθλων / Μοῖσα μεμνᾶσθαι φιλεῖ*, 3.7 *ἀεθλονικία δὲ μάλιστ' ἀοιδὰν φιλεῖ*, and 7.11–12 *εἰ δὲ τύχῃ τις ἔρδων, μελίφρον' αἰτίαν / ῥοαῖσι Μοισᾶν ἐνέβαλε*.

On Pindar's use of the *ν ἐφελκυστικόν* see Heimer 141–8.

ὑπὸ ... ἔθηκε: for tmesis in Pindar see Pierson cited above under *ἄπο* (13) and for the various verbs Pindar uses to express the idea of victory prompting him to song see Gundert 40–1.

γλυκυτάταις: cf *γλυκεῖα φροντίς* in Eur. fr. 34 and *Med.* 1036 and see note on *γλυκυτέραν* in v 109. Pindar is extremely fond of superlatives, since they are an obvious method of stressing the encomiastic purpose of epinician poetry. Bacchylides, on the other hand, prefers to achieve a similar effect by the use of compound epithets. See Dornseiff 78–9.

According to Bury on *I.* 2.7 there are only three instances in Pindar of a short final vowel remaining short before *γλυκύς*, the other two being *N.* 4.44 and 7.52.

20

'Αλφεῷ: for ancient descriptions of the river Alpheus see Krause 18, note 4. Both Pindar and Bacchylides are fond of referring to it and it frequently serves as a synonym of Olympia. Bacchylides 5.180–4 also combines Pisa, Pherenicus, and the Alpheus, and in 5.37–8 and fr. 20C.9–10 he combines Pherenicus and the Alpheus. The first ten verses of the last poem are a particularly close parallel for vv 15–20, since Bacchylides begins with a command to his lyre and then goes on to refer to the *ἄνθεμον Μοισᾶν Ἱέρωνι* (cf *μουσικᾶς ἐν ἀώτῳ*), to *συμπόταις ἄνδρεσσι* (cf *παίζομεν ... τράπεζαν*), and concludes with a conditional clause and with mention of the 'swift feet' of Pherenicus at the Alpheus.

σύτο: compare Bacch. 3.5–7 where *σεύον]το* (scil. *ἵπποι*) and *Αλφεόν* are almost certain supplements.

δέμας: object of *παρέχων*, as in Aesch. *Pers.* 209–10 *δέμας / παρεῖχε* (of an eagle). Compare Bacch. 9.31 where the victorious Automedes *φαῖνε θαυμαστὸν δέμας* in the pentathlon. On *δέμας* see Müller 79–80, who illustrates the various uses of the word and comments on its rarity with reference to non-human bodies, citing *Od.* 10.240 (transformation of Odysseus' companions into swine) and Aesch. *Agam.* 1147 (transformation

of Procne into the nightingale). To these should be added *Od.* 17.307 (Odysseus' dog Argos) and the passage quoted above from the *Persians*. Except for the last example, however, Pindar's use is slightly different, since here *δέμας* amounts to little more than the reflexive, a common construction with *παρέχω* (see LSJ sv A.II.3). The periphrastic use of *δέμας*, as in Aesch. *Eum.* 84 where *ματρῷον δέμας* equals *μητέρα*, shows how little significance the word sometimes has.

21

ἀκέντητον: compare *ἀκέντητος τελεοδρόμος* in *Anth. Pal.* 5.203, a poem on the fictitious dedication of a golden spur by an hetaera who never needed to use it when she 'rode' her customers, and Ael. *NA* 15.24 where Indian oxen are said to run *ἀκέντητοι*. In Plato's description (*Phaedrus* 253d–e) of the division of the soul into the form of a good and bad horse, the former is depicted as *ἄπληκτος*, whereas the latter is *μάστιγι μετὰ κέντρων μόγις ὑπείκων*.

According to Oppian, *Cyn.* 1.272, Sicilian horses are 'very swift,' *ὠκύτατοι* (not 'most swift' as the Loeb translator renders it, since Oppian goes on to mention several breeds that are faster than the Sicilian).

παρέχων: although the idea of 'body' in *δέμας* is not stressed, there is nothing unusual about using this verb with *δέμας* even in its unweakened sense, as can be seen from *πάρεχε τὴν γαστέρα* in Arist. *Frogs* 663.

Furtwängler 80 states that we should supply *θεαταῖς*, but this is neither necessary nor probable.

22

κράτει: here 'victory.' The transition from 'might' to the result of might, that is, 'victory,' appears as early as Homer (for example, *Il.* 1.509) and is common thereafter. For Pindar compare v 78, *I.* 8.5 *ἀέθλων ... κράτος*, and the frequent use of *κρατέω* in agonistic contexts. Thummer 1.29–30 lists numerous 'Umschreibungen' for *νίκη* in Pindar.

προσέμειξε: the imagery of mingling or combining, represented most often by *μείγνυμι* and its compounds but also by *ὁμιλέω, κεράννυμι, κοινάω*, etc. (see Dornseiff 94–6), is peculiarly Pindaric. Literal mixing is of course common from Homer on, but the mingling of someone with something occurs only in *Od.* 20.202–3 *ἄνδρας ... μισγέμεναι κακότητι καὶ ἄλγεσι* before Pindar and is rare thereafter. Why Pindar should have been so fond of this metaphor is unclear. T. Hoey, 'Fusion in Pindar,' *HSCP* 70 (1965) 235–62 (see esp. 238–43), notes 'how consistently beneficent are these Pindaric

comminglings' and he sees a relationship between victory and divinity: 'The call to greatness which Pindar's mortals experience ... is a call coming down from the gods through ancestry and geography, for distant divine intercourse has invaded both. In that vocational way there is an initial commingling with divinity, and thereafter this divinity takes the form of victory to be won.' There is nothing in the context, however, to suggest either divinity or intercourse. It is true that the verb is often used of sexual intercourse and it is curious that when Pindar repeats the general thought of this verse in 78 he chose *πελάζω*, a verb which can also be used of sexual intercourse, but I fail to see how such an allusion would give any appropriate sense here. Gildersleeve's 'brought to victory's embrace' suggests a more concrete and specific imagery than I feel is justified by the context and by Pindar's usage elsewhere. Nor can I agree with Lefkowitz 80 who states that Pindar chose this verb 'as if to remind us of the table (17) and the mixing of wine and water for the victory banquet.'

δεσπόταν: if it were not for the following apposition, there might be some doubt whether this refers to the rider or to Hieron (or to both). In *I.* 7.45, for example, Bellerophon (*δεοπόταν*) is both rider and owner, and epinician poets were not averse to mentioning the rider (compare Bacch. 5.47 *ὃν κυβερνήταν φυλάσσων*, also of Pherenicus).

23

Συρακόσιον: the epithet has caused some critics needless difficulty. Kayser 1–2 defended the reading *Συρακοσίων ἱπποχαρμᾶν* found in some of the mss, arguing that in similar passages the genitive is used (*O.* 10.35 *Ἐπειῶν βασιλεύς*, *P.* 1.73 *Συρακοσίων ἀρχῷ*, 8.17 *βασιλεὺς Γιγάντων*, 9.14 *Λαπιθᾶν... βασιλεύς*), but since this is unmetrical he is forced to emend the corresponding verses in the other epodes. De Jongh 263–4 takes *Συρακόσιον* with *δεσπόταν*, arguing that the latter needs an epithet and comparing *δεσπότᾳ ... Συρακοσίῳ* in *O.* 6.18. Fennell places commas after both *δεσπόταν* and *Συρακόσιον*, presumably understanding the latter to mean 'the Syracusan.' It is obvious from the passages quoted by Kayser, to which may be added *Συρακοσίων ἱπποδινήτων στραταγέ* in Bacch. 5.1–2 and *εὐίππου βασιλῆϊ Κυράνας* in *P.* 4.2, that the genitive with *βασιλῆα* is the preferred construction in Pindar, but Mommsen (see also Dornseiff 30) rightly draws attention to Pindar's fondness for the use of an adjective instead of a dependent genitive of the proper noun, comparing *Ὀλύμπιος ἀγεμών* (*O.* 9.57), *Ἀργείᾳ σὺν αἰχμᾷ* (*O.* 7.19), *Ἕλλανα στρατόν* (*N.* 10.25), *Μοισαῖον ἅρμα* (*I.* 8.61), *Κύκνεια μάχα* (*O.* 10.15), and *Δεινομένειε παῖ* (*P.* 2.18). The list could be expanded, but these examples are sufficient to

show that the adjectival form here should not be questioned. Nor is there any objection to the presence of two epithets for *βασιλῆα* and none for *δεσπόταν*, especially since the nouns are divided between stanzas.

Enjambement is an extremely common feature of Pindaric poetry and much more pronounced examples are often found (see note on *θυγατρός* in v 81). For enjambement involving apposition and followed, as here, by transition to a new theme, compare *O.* 2.15, 8.30, *P.* 4.262, and *I.* 1.30. In Bacch. 1.24 *βασιλεύς* stands in enjambement. In general, see Nierhaus passim.

ἱπποχάρμαν: the older mss record *ἱππιο-*, the *recentiores* providing the required metrical correction. For other examples where scribes have added '*iota* to a form or word where it is metrically or otherwise incorrect,' see Douglas Young 117. The shortened form appears elsewhere in extant literature only in *Pae.* 2.104. For a similar shortening compare *ἱπποχαίτης* in Hesychius.

There is little agreement on whether the word is to be connected with *χάρμα* or *χάρμη*, that is, whether the meaning is 'delighting in horses' or 'fighting with horses.' The latter is the more probable meaning in Homer and Hesiod and also in *Pae.* 2.104 in view of the following *πολέμῳ*. In Aesch. *Pers.* 29 either meaning is possible, but in its second occurrence (v 105) the martial sense is clear. A martial sense also seems to be present in *χαλκοχάρμαν ἐς πόλεμον* (*I.* 6.27) and probably in *χαλκοχάρμαι ... Τρῶες* (*P.* 5.82) and *ἀνδρῶν ἵππων τε σιδαροχαρμᾶν ... τροφοί* (*P.* 2.2, with reference to Syracuse; see Gildersleeve ad loc). In the present passage, however, the emphasis on Pherenicus suggests that 'delighting in horses' is the likelier meaning. This is supported by Bacch. 3.69 *φίλιππον ἄνδρ' ἀρήϊον* and by Pindar's use of both *χάρμα* and *χάρμη* to denote the joy that is derived from agonistic success (for example, *O.* 9.86, *P.* 1.59, *N.* 3.66, *I.* 5.54), but there is much to be said for De Jongh's view that Pindar intended his audience to see in the epithet a reference both to Hieron's Olympic victory and to his exploits on the battlefield.

βασιλῆα: the accusative singular of nouns ending in *-εύς* also appears in the form *-έα* (for example, *P.* 4.62) and *-ῆ* (for example, *N.* 8.26). For further illustrations see Heimer 137–8. Metrical considerations presumably influenced Pindar's choice.

Hieron is called *βασιλεύς* by implication in v 114 and in *P.* 2.14 and directly in *P.* 3.70, as is his son Deinomenes in *P.* 1.60 (*Αἴτνας βασιλεῖ*), but scholarly opinion has tended to explain the term as an example of flattery on Pindar's part and not as an indication that the title was actually held by

Hieron. It must suffice for our purpose to refer to S.I. Oost, 'The Tyrant Kings of Syracuse,' *CP* 71 (1976) 224–36, an article which examines the relevant evidence and makes a strong case for the view that the 'ruling members of the Deinomenid family probably used the title of king, at Syracuse, at Aetna, and at least for a time at Gela.' On the use of the word *βασιλεύς* in the lyric poets see Stegmann von Pritzwald 49–54.

λάμπει: since this is the standard verb to describe the sun's shining (for Pindar alone compare *Pae.* 12.14, frr. 129.1 and 356) and since the prominence of the sun was stressed in vv 5–6, it is possible that Pindar's choice here was influenced by the earlier reference to the sun. Just as the sun is associated with the Olympic games in vv 5–7, so in vv 23–4 Hieron's fame, derived from success in the Olympic games, shines forth like the sun. The same verb is also frequently used of fire (compare especially *Il.* 22.134–5 *χαλκὸς ἐλάμπετο εἴκελος αὐγῇ / ἢ πυρὸς αἰθομένου ἢ ἠελίου ἀνιόντος*), but a connection between the shining fire of v 1 and Hieron's shining fame is much less appropriate than that between the sun and his fame (compare, however, *δόξ' ἐπιφλέγει* in *P.* 11.45). Nevertheless, the fact that the verb was commonly used with both fire and sun may have exerted a joint influence. For further possible influence of the opening stanza on vv 23–4, see the note on *εὐάνορι* below.

It should be emphasized, however, that no reminiscence is required in order to explain Pindar's choice of verb. In both Pindar and Bacchylides a large number of expressions denoting brightness are used metaphorically and in many instances there is nothing in the context which can be said to have influenced the particular word chosen. For light-imagery in Pindar see especially Gundert 11–29 and Duchemin 194–228, for Bacchylides see Kriegler 61–131, and in general the works listed in the note on *χρυσός* in v 1.

Pindar's use of *λάμπω*, with subjects like *ἀρετά* (*I.* 1.22), *φάμα παλαιὰ εὐκλέων ἔργων* (*I.* 4.22–3) and *ἔργα μετ' αἰθέρ' ἀερθέντα* (fr. 227), differs markedly from that found in Homer and the earlier lyric poets. In them the verb is used of objects whose brightness is literally visible (sun, fire, armour, eyes) and not of deeds or abstract qualities. In Pindar the contexts are positive and encomiastic, in Homer generally negative and threatening. For a more detailed analysis see Ciani 135–47.

οἱ: the digamma removes hiatus. With the possible exception of v 57 and fr. 169.51, where the texts are uncertain, *οἱ* always appears in Pindar after a word ending in a vowel and the digamma is always present. For Pindar's use of the digamma see especially Heimer 1–89 and Christ, 'Dialekte' 6–15.

Some explain the dative as possessive, 'his fame shines,' others as denoting interest, 'fame shines for him,' but here at least the distinction is more apparent than real and the dative is probably intended to convey both ideas. For *οἱ* with genitival force and in association with *λάμπω* compare *Il.* 13.474 *ὀφθαλμὼ δ' ἄρα οἱ πυρὶ λάμπετον* and Ap. Rh. 3.371 *ἐκ δέ οἱ ὄμματ' ἔλαμψεν ὑπ' ὀφρύσιν ἱεμένοιο.*

κλέος: an important word in this ode, as its repetition in the ring-composition of v 93 (compare also v 110) demonstrates. It is also the essence of epinician poetry in general, for such poetry was written in order to preserve the victor's fame. On *κλέος* and similar words see especially the studies by Steinkopf, Greindl, and G.Nagy, *Comparative Studies in Greek and Indic Meter* (Cambridge, Mass. 1974) index under 'Greek poetic diction.' Greindl 5–6 gives a rapid survey of the number of its occurrences from Homer to Pindar and of the adjectives and verbs associated with it.

The basic meaning of *κλέος* is simply 'report' (etymologically related to *κλύω*), but although this sense appears frequently in Homer and occasionally thereafter (compare *P.* 4.125, Aesch. *Agam.* 487), the transition from 'report' to 'good report,' hence 'fame,' is already common in epic. It remains problematical, however, to what extent the element of sound, of something 'heard,' is actually felt when the word is used with the meaning 'fame.' In English the transition of 'fame' from its archaic meaning 'report, rumour' to its presenting meaning 'glory' is so complete that the word no longer suggests any idea of something heard, but it is extremely doubtful whether the transition in Greek was similarly complete. The fact that Pindar and Aeschylus could still use *κλέος* in the sense of 'report,' even as a deliberate reminiscence of Homer, supports this view. The result, therefore, is that Pindar, by combining a verb of sight with a noun of sound, is using *λάμπει* synaesthetically, although the contrast is clearly not as marked as, for example, in *ἔλαμψε ... φάμα* (Soph. *OT* 473–5, compare *I.* 4.22–4). On synaesthesia see W.B. Stanford, *Greek Metaphor* (Oxford 1936) 47–62, and I. Waern, 'Synästhesie in griechischen Dichtung,' *Eranos* 50 (1952) 14–22.

24

ἐν: the preposition is omitted in some mss and the Byzantine mss record *παρ'*. Boeckh was probably right in explaining the omission as caused by haplography with *εὐ-*, but his view that *παρ'* was an emendation made by a scribe who felt that a second consonant was needed to lengthen the final syllable of *κλέος* is less likely than that of Mommsen who explains it as a supplement added by a scribe whose source contained the omission and who 'corrected' the error by inserting *παρ'* (influenced by v 20?).

εὐάνορι: here too there is ms disagreement, some reading the unmetrical *εὐάνορος*. The error was no doubt caused by a careless scribe who thought that the adjective modified Pelops.

The word appears twice in Homer (with a slightly different meaning), five times in Pindar, and very rarely thereafter, *εὔανδρος* being the form preferred by most authors. Praise of the site where a victory was gained performs essentially the same function as praise of the victor's homeland. For this see the references cited in the note on *πολυμάλῳ* in v 12 and add Kienzle 68–9. For the combination of *κλέος* and *εὐάνωρ* compare *O.* 5.20 *εὐανορίαισι ... κλυταῖς*. Adjectives compounded of *εὖ* are naturally common in encomiastic poetry and the remains of Pindar record fifty-eight different forms. In the present passage the compound reminds us of *μεγάνορος* in v 2, but whereas the imagery of the sun which may be present in *λάμπει* is appropriate in this context, the relationship between the two adjectives does not extend beyond mere similarity of form. This kind of relationship is common in Pindar and serves little or no purpose in terms of thematic unity, but its presence here draws our attention to the opening stanza and hence reinforces the possibility of sun-imagery in *λάμπει*. See also the following note.

Λυδοῦ: Gildersleeve comments that 'the gold of v. 1 glitters in the rich adjective,' a statement which may gain support if *εὐάνορι* is intended as a deliberate reminiscence of *μεγάνορος ... πλούτου*. In this context, however, such an association, if it is present at all, must be of a secondary nature. Pindar presumably referred to Pelops as Lydian because the first part of the myth describes events which took place in Lydia and, when the sentence is picked up again in the ring-composition of vv 93–4, the epithet is omitted because Pelops' Lydian homeland is no longer of any significance. It is possible too that 'Lydian' was added in order to reinforce the connection between Pelops' and Hieron's victorious race (cf. Eustath. *Il.* 816.39 *Λυδοὶ ἐπρώτευον κατὰ τὸ ἱππεύειν* and see Page on Sappho, fr. 16.19). A particular word can of course be chosen for more than one reason and can even legitimately suggest different things to different people, but there is often a danger that a critic's subtlety may exceed the poet's intention and in the present passage we are perhaps unjustified in looking for any special significance lurking below the surface. Certainly none seems to be intended in *O.* 9.9 *Λυδὸς ἥρως Πέλοψ*.

Πέλοπος: note that the four direct references to Pelops in this ode occur in chiastic order: *Πέλοπος, νἱὲ Ταντάλου* (36), *νἱόν* (65), and *Πέλοπος* (95). A somewhat similar chiasmus appears in the myth of *N.* 10 where Idas and

Lynceus are mentioned in this order in 60–1, but in reverse order in 70–1 with the patronymic Ἀφαρητίδαι inserted in the middle (65). For Pindar's use of *variatio* in referring to the heroes of his myths, see Ritter 38–44.

ἀποικίᾳ: a scholiast records an alternative reading ἐποικίᾳ, which probably represents an attempt on the part of some grammarian to abide by the distinction recorded in Ammonius p 157, no 8, Nickau: ἄποικοι μὲν οἱ ἐν ἐρήμῳ τόπῳ πεμπόμενοι οἰκῆσαι, ἔποικοι δὲ οἱ ἐν πόλει. There is no evidence, however, that this is a valid distinction or indeed that Greek was any more precise in its use of these words than English is in its use of 'emigrant' and 'immigrant.' It all depends on the point of view which one chooses to adopt. For examples of opposing points of view on this passage compare Hermann 52, 'ἀποικία Πέλοπος bezieht sich auf Lydien, worauf hier nichts ankommt, ἐποικία hingegen bedeutet den Ort, welchen er mit den Seinigen einnahm,' and Fennell, 'Pelops was ἄποικος from Lydia; so that his new home is appropriately called ἀποικίᾳ in connection with Λυδοῦ.'

The circumlocution Πέλοπος ἀποικίᾳ for Pisa or Olympia is of the same general type as Πέλοπος νῆσον (Tyrt. fr. 2.15 and often thereafter), Πέλοπος γᾶν (fr. 939.12 *PMG*) or Πέλοπος δαπέδοις (Bacch. 11.25). It is such a mild and common form of kenning that it scarcely deserves the name. For more pronounced examples in Pindar, see I. Waern, *Γῆς ὀστέα. The Kenning in Pre-Christian Greek Poetry* (Uppsala 1951) 123–5. Pindar has of course chosen such a periphrasis in order to provide a means of transition to the myth. See the following note.

25

τοῦ: the preceding sentence, by combining a general reference to Hieron's victory and the site of this victory at the 'colony of Pelops,' serves as a transition from the specific account of the race to the myth of Pelops. The final stage of this transition is accomplished by means of a relative, in typically Pindaric fashion (Des Places 48–50 lists over forty examples in Pindar of the relative introducing a myth). The origin of this practice and its function is well explained by Bundy 1.8, note 27: 'The use of the relative pronoun in major transitions is descended from the use of the relative in cult hymns to introduce descriptions of the god's powers, and in the rhapsodic hymns to introduce the central narrative illustrating the god's greatness. In Pindar it most characteristically introduces mythical exempla (at times it is strictly hymnal, as in *P.* 1.2), but can as well introduce current themes in transition from legendary matter, particularly when the latter is in some way very closely connected in an aetiological or exemplary way with the present.' See also J. Horváth, 'The Language of Pindar,' *AUB* 4 (1976) 3–11. It may be

felt that in the present passage the expression 'colony of Pelops' is so blatantly contrived that it could be called an artistic flaw, but we must remember that epinician poetry (and indeed most Greek poetry) is strongly influenced by the formal conventions peculiar to the genre and that the Greeks saw no reason to depart from these conventions merely for the sake of variety. The transition here is in fact managed less obtrusively than in some other odes (compare especially *P.* 10.30–1 and 11.16–7).

The myth can be introduced either at the beginning of a stanza or within it (compare Nierhaus 40) and it 'bezieht sich entweder erstens auf das Wettspiel oder dessen Ort ... oder zweitens auf Vaterstadt oder Geschlecht des Siegers ... oder drittens bîspel-artig als Gleichnis, Vorbild auf die Person des Gefeierten' (Dornseiff 120). Dorseiff places the myth of *O.* 1 in the first category, but it belongs equally to the third.

μεγασθενής: also of Poseidon in Arist. *Clouds* 566 and *μεγαλοσθενής* of the same god in 'Hom.' *Epig.* 6.1. The epithet is not peculiar to Poseidon, but could be applied to any deity (or even a lesser figure such as Tityos in Ap. Rh. 1.181) whose strength the poet wishes to emphasize, for example, Athena (Alcm. fr. 87c), Apollo (Aesch. *Eum.* 61), Hera (*N.* 7.2), Zeus (fr. 57.1), and various gods in the Orphic Hymns. If Pindar had *μεγάνορος* (2) in mind when he wrote *εὐάνορι* (24), it is possible that this prompted him to select a *μεγα-* compound here, but of course no such explanation is necessary.

ἐράσσατο: ingressive aorist, 'fell in love with,' not 'loved.' For similar examples see Smyth, *GG* ss 1924–5.

Our evidence for the nature of the Pelops-Oenomaus myth before Pindar is so scanty that we have no means of knowing whether Poseidon's love for Pelops was Pindar's invention or not. Pelops is depicted on the chest of Cypselus (Paus. 5.17.7) as having winged horses (see below on v 87) and these were presumably the gift of Poseidon, but this is not proof of an amatory relationship. Of more significance, however, than the question of Pindar's indebtedness to tradition is the striking emphasis which Pindar places on the role of love in the ode. It receives pride of place in the first verse of the myth and it continues to be stressed as the ode progresses (compare esp. vv 40–5 and 75). Bundy, *CSCA* 70, rightly states that 'Poseidon's love is important because the poet wishes to speak of Pelops' translation ... as a consequence of this love, to Olympos,' but its importance extends beyond the myth of Pelops to Hieron himself. Since Pelops is an analogue of Hieron, the implication is that Hieron too enjoys divine love, although this love is of course not on the same physical level (see note on *κᾶδος* in v 107).

On Pindar's use of 'language which belongs to love,' see Bowra 168–70.

γαιάοχος: most editors of Pindar capitalize, but unless the epithet is used by itself to denote the god (compare *Ἀγλαοτρίαιναν* in v 40 and *Εὐτρίαιναν* in v 73) or is placed in apposition to *Ποσειδάν*, there is no justification for the capital letter. For the combination with *μεγασθενής* compare *O.* 13.80–1 *εὐρυσθενεῖ ... Γαιαόχῳ*.

The epithet is most often applied to Poseidon, although it could also be given to Zeus (Aesch. *Suppl.* 816) and Artemis (Soph. *OT* 160), where, however, it seems to be derived from *ἔχω* in the sense of 'protect' rather than from *ϝόχος*. On the etymology see Farnell, *Cults* 4.8, Chantraine, *DÉLG* sv *γῆ*, and Citti 36 and 159, note 122.

26

ἐπεί: the decision on whether the conjunction is temporal or causal depends on how one interprets the version of the myth given here. Until 1930 it was generally held that Pindar began his myth with a reference to the cannibalistic feast, but in 1930 Kakridis 188–90 put forward a radically different interpretation and this has been recently endorsed by Lloyd-Jones, *JHS* 93 (1973) 133, note 125, and Köhnken, *CQ* 200, note 3. According to Kakridis, Pindar is representing Poseidon as having fallen in love with Pelops because he had been born with an ivory shoulder, that is, at the very beginning of his myth Pindar is giving a new version. This interpretation presents several problems: 1/ The audience, familiar with the traditional account, would automatically assume that the ivory shoulder was a replacement for what had been eaten at the cannibalistic feast. 2/ The juxtaposition of Poseidon's love and Pelops' birth forces Kakridis to charge Pindar with 'eine ziemlich grosse Verwirrung.' Since Poseidon could obviously not have fallen in love with a new-born babe, as Dissen grotesquely represents him, we must assume an interval of several years between the birth and the arousal of Poseidon's love when he saw Pelops at the banquet of v 38. This is harsh and the harshness is not overcome by Kakridis' statement that Pindar sometimes omits *ποτέ*. 3/ The audience would have to assume that the subsequent references to marvels and the deceptive power of poetry pertain to a version of the myth which Pindar has not yet mentioned, whereas they are more naturally explained as prompted by Pindar's having just given a version which he considers false and incredible and therefore rejects. Similarly, Pindar's statement in v 35 implies that the traditional version was not *καλόν*, but with Kakridis' interpretation there has been nothing said which could be so designated.

These difficulties are removed if we follow the majority and treat *ἐπεί* as temporal. As is clear from vv 36 ff, Pindar presents us with a new version of the Pelops-Tantalus myth, but before he does so it is necessary that he

indicate what the traditional version was and how it could have been believed. Then, after having given his new version (36–45), he explains how the traditional version arose (46–51), and in the process he effectively frames the Pelops-Tantalus myth with references to the cannibalistic feast. As is mentioned in the note on v 35, Pindar elsewhere adopts the practice of introducing and then abandoning a myth he finds offensive.

Two objections could be raised against the interpretation given above. The first is that it might be thought harsh for Pindar to retain one part of the opening statement (Poseidon's love), while rejecting the other part (Pelops' rebirth), but the harshness is more apparent than real. Pindar is in effect saying: 'I refuse to believe that Poseidon fell in love with Pelops when he was taken from the cauldron with an ivory shoulder. I shall tell you a different story, that Poseidon fell in love with Pelops when he saw him at a well-ordered banquet.' It should also be noted that the emphasis on the temporal circumstances of Poseidon's love in vv 37 (*ὁπότε*) and 40 (*τότε*) strongly supports the view that Pindar is correcting an earlier reference to circumstances which were similarly temporal (so also van der Kolf 12–13). The second objection might derive from the statements of Pausanias 5.13.6 and Pliny, *NH* 28.34, that Pelops' shoulder-blade used to be on display at Olympia, since it may be thought unlikely that Pindar would have openly rejected its authenticity. Pindar does not, however, explicitly deny the existence of an ivory shoulder but only the dismemberment which in the traditional version necessitated its creation. Whether he actually believed in an ivory shoulder or not is left unclear, perhaps intentionally so, and if he did believe in it, it is equally unclear how he explained it. In addition, we do not know whether this relic was on display during Pindar's lifetime or not, although H.W. Parke, 'The Bones of Pelops and the Siege of Troy,' *Hermathena* 48 (1933) 153–62, is probably right in arguing that it was.

After the above was written, further support for temporal *ἐπεί* has been provided by Slater in *Arktouros: Hellenic Studies presented to B.M.W. Knox* (Berlin 1979) 65. I cannot agree with Cairns, *Tibullus* (Cambridge 1979) 188, that Pindar deliberately misled the audience into believing that *ἐπεί* was temporal, only to show later that he meant it to be taken as causal.

καθαροῦ λέβητος: in all but one passage in the *Iliad* *λέβης* is a prize offered to contestants and means something like 'cauldron.' In the *Odyssey*, however, it also frequently denotes a basin for washing one's hands before eating and once (19.386, repeated in 469) a basin for washing the feet. (For *λέβης* in Homer see F. Brommer, 'Gefässformen bei Homer,' *Hermes* 77 [1942] 359 and 366–67, and G. Bruns, *Küchenwesen und Mahlzeiten*, Archaeologica Homerica II. Q [Göttingen 1970] 37–9 and 50.) In Aeschylus

and subsequent authors it can be used of a variety of receptacles. Nowhere does it serve as a basin for washing a child at birth, although obviously such a use could not be considered impossible. In view of the interpretation given in the preceding note, λέβης must here be the 'cauldron' in which Pelops was restored to life and it is therefore the same cauldron as that implied in v 48 (for the association of λέβης with fire and boiling water compare especially *Il.* 21.362 ὡς δὲ λέβης ζεῖ ἔνδον ἐπειγόμενος πυρὶ πολλῷ). The difference in tone between vv 26–7 and 48–51 is to be explained by the different contexts in which the two passages are related. In the context of the first passage, where Poseidon's love is included in the same sentence, Pindar mentions only the revivification, since it is this detail which justifies the following comments on θαύματα. In the context of the second passage, however, Pindar is free to concentrate on the dismemberment, since the account is attributed to an envious neighbour and is not associated with Poseidon's love.

By calling the cauldron καθαρός Pindar may mean that it is 'pure' in the sense of its being undefiled by any pollution or he may mean that it has been 'purified' of pollution. A third possibility is that the adjective has its rare active force 'purifying' (compare Theoc. 24.96). For this meaning see Duchemin 158–62 (esp. 160, note 3) who draws attention to other myths where immersion in boiling water serves as a 'rite de passage.' Decision is difficult and perhaps all that Pindar wishes to convey by καθαρός is the general idea that ritual purity is necessary for an act of revivification. The translation 'sparkling' (Thiersch, De Jongh, Boehmer) harshly restricts the adjective to the water in the cauldron and Bowra's view (59) that Pelops required a 'cleansing bath' before he could 'feast with his father in the company of the gods' does not deserve serious consideration.

ἔξελε: a Byzantine emendation of the unmetrical ἐξεῖλε. For other examples where a scribe has added the augment, see Douglas Young 111–12.

Κλωθώ: the simplest explanation for the presence of Clotho is that she, as one of the Moirae, presides over Pelops' rebirth. The Μοῖραι are given the epithet λόχιαι in Eur. *IT* 206 and they are associated with Eleithyia, a goddess of childbirth, in *O.* 6.42 and *N.* 7.1 (cf also *Pae.* 12.17). They are present at the 'birth' of the Olympic games (*O.* 10.52). In other authors, however, different deities preside over Pelops' rebirth, Rhea in Bacch. fr. 42 and Hermes in schol. *O.* 1.40a.

27

ἐλέφαντι: according to the traditional version of the myth Demeter (in some sources Themis or Ares) ate the shoulder of the dismembered Pelops and

when he was restored to life the missing shoulder was replaced with one of ivory. Lorimer 32 is puzzled by the reference to Pelops' ivory shoulder, 'since his father did not dismember nor the gods consume him,' but as has been argued above, Pindar is here giving the traditional account of the myth and the ivory shoulder is one of its most conspicuous features. It was probably also considered a mark of beauty, so that by inserting a reference to it Pindar is praising Pelops, even though he goes on to reject this version of the myth (so De Jongh 265 and compare Bundy, *CSCA* 71, note 79). Various explanations have been suggested for the presence of ivory. Lorimer 32–3 notes that 'the gods, suddenly called on to find a spare part, can produce it only in their own substance.' V.E.G. Kenna, *JHS* 81 (1961) 100, note 10, sees a possible reference to 'the wearing of an ivory seal round the neck, or on the upper arm' and adds that 'the Cretan seals, Heraklion 1054, 1082, 1109–1112, being parts of ivory tusks, in shape like a human shoulder, but engraved with a device, are also suggestive.' Paley 3, note 2, states that 'the name Πέλοψ means "dark-faced," and the tale may easily be explained by some swarthy sun-burnt stranger having shown a whiter skin on removing his mantle from his shoulder.' See also Burzacchini 336–7 and for white shoulders see Nisbet-Hubbard on Hor. *Odes* 1.2.31. Ovid, *Metam.* 6.405, adds that it was the left shoulder that was replaced. Compare Verg. *Georg.* 3.7 *umeroque Pelops insignis eburno* and for additional influence of *O.* 1 on the opening verses of *Georg.* 3 see S. Lundström, 'Der Eingang des Proömiums zum dritten Buche der Georgica,' *Hermes* 104 (1976) 163–91.

φαίδιμον ὦμον: cf ἀνὰ φαιδίμῳ ὤμῳ in *Od.* 11.128 and 23.275, περὶ φαιδίμοισι δ' ὤμοις / ξίφος ἔχειν in Bacch. 18.47–8 (where the epithet ἐλεφαντόκωπον is an attractive supplement for the lacuna after ἔχειν), and ἀμφὶ φαιδίμοις ὤμοις in Soph. fr. 453. Ciani 104–5 points out that in Homer φαίδιμος is used exclusively 'come epiteto di eroe o di una della loro persona' and she offers the following explanation for the transition: 'È probabile ... che φαίδιμος subisca un progressivo processo di astrazione, dal valore proprio e originario di *splendente*, a quello già figurato di *splendido* nel senso di *bello* in relazione a γυῖα e ὦμος, per diventare infine, come attributo diretto dell'eroe, un "Adelsprädikat" dal valore ancora più compiutamente figurato di *nobile, illustre*.' The adjective is surprisingly rare after the fifth century and I have found no other example where a word such as ἐλέφαντι is added to identify the source of the gleam. Burkert 115, in his discussion of the 'Widderopfer' to Pelops at Olympia, notes that 'bei Widderopfern in Griechenland und andernorts spielt das Schulterblatt des Widders eine besondere Rolle.' See also Onians 60, note 2.

κεκαδμένον: in Homer κεκάσθαι always means 'to excel, surpass,' but

from Aeschylus on (eg, *Eum.* 766 *εὖ κεκασμένον δόρυ*) it frequently appears in the passive with the meaning 'equipped, furnished.' I.A. Schuursma, *De poetica vocabulorum abusione apud Aeschylum* (Amsterdam 1932) 105, is probably right in his suggestion that the change in meaning derived from a misinterpretation of passages such as *Il.* 4.339 *κακοῖσι δόλοισι κεκασμένε*, where the participle was understood in the sense of 'instructus' rather than 'excellens.' See also A. Sideras, *Aeschylus Homericus* (Göttingen 1971) 88. Whether Pindar intended the Homeric meaning 'distinguished' or the later meaning 'furnished' cannot be determined, although the presence of the Homeric phrase *φαίδιμον ὦμον* perhaps supports the former. The frequent use of the dative in Homer with this verb indicates the *ἐλέφαντι* is governed by the participle rather than the adjective. For the construction of a dative of means and accusative of respect compare, for example, *Il.* 5.186 *νεφέλῃ εἰλυμένος ὤμους*, *I.* 4.69–70 *λευκωθεὶς κάρα μύρτοις*, and Ap. Rh. 4.1585 *νεότητι κεκασμένα γυῖα* (see Renehan, *GTC* 20).

The form *κεκαδ-* for *κεκασ-* is not peculiar to Doric, as is often stated, but appears in other dialects also (compare *προπεφραδμένα* in Hes. *Erga* 655 and *πεπυκάδμενον* in Sapph. fr. 166.1). See Schwyzer 1.208, 773, and LSJ sv *ὀσμή* ad fin. According to Heimer 92, the only example in Pindar of shortening before *δμ* is *Κάδμου* in *P.* 8.47, but even though the metre preserves a short syllable in this position elsewhere in the ode, Snell and Turyn are probably right in treating the syllable as long.

28–35

Pindar breaks off his account of the traditional version of the myth with a denunciation of the deceptive and seductive power of poetry. Only in this way can he explain how people could have believed that Pelops was served to the gods at a meal. But in time the truth is revealed and besides 'it is fitting for a man to speak well of the gods.'

Two points in this passage are especially important. The first is that, even though Pindar is critical of the false tales recorded by earlier poets, he is at the same time praising the power of poetry to make 'the unbelievable believable.' This is high praise indeed and accords with his many other encomiastic statements about poetry (see Thummer 1.82–102). The second point is that Pindar was not the first, and certainly not the last, to comment on the ambivalent nature of poetry. Hesiod's Muses in *Theog.* 27–8 (see West ad loc, P. Pucci, *Hesiod and the Language of Poetry* [Baltimore 1977] 8–44, and especially W. Stroh, 'Hesiods lügende Musen,' in *Studien zum antiken Epos* edited by H. Görgemanns and E.A. Schmidt [Meisenheim am Glan 1976] 85–112) state this clearly, *ἴδμεν ψεύδεα πολλὰ λέγειν ἐτύμοισιν ὁμοῖα, / ἴδμεν δ' εὖτ' ἐθέλωμεν ἀληθέα γηρύσασθαι*, as does the proverbial *πολλὰ ψεύδονται ἀοιδοί* (see West's testimonia to Solon fr.

29 and A. Masaracchia, *Solone* [Firenze 1958] 330–4). Pindar himself says the same thing in *N.* 7.20–7, a passage which in several places uses language similar to that in *O.* 1 (see Köhnken 44–60, esp. 52):

ἐγὼ δὲ πλέον' ἔλπομαι
λόγον 'Οδυσσέος ἢ πάθαν
διὰ τὸν ἀδυεπῆ γενέσθ' Ὅμηρον·
ἐπεὶ ψεύδεσί οἱ ποτανᾷ ⟨τε⟩ μαχανᾷ
σεμνὸν ἔπεστί τι· σοφία
δὲ κλέπτει παράγοισα μύθοις. τυφλὸν δ' ἔχει
ἦτορ ὅμιλος ἀνδρῶν ὁ πλεῖστος. εἰ γὰρ ἦν
ἓ τὰν ἀλάθειαν ἰδέμεν, οὔ κεν ὅπλων χολωθείς
ὁ καρτερὸς Αἴας ἔπαξε διὰ φρενῶν
λευρὸν ξίφος·

Among later authors the most detailed treatment of this topic appears in Plutarch's *Quomodo adolescens poetas audire debeat.*

28

ἦ: on Pindar's use of emphatic particles to reinforce the truth of what he says, see Thummer 1.140. The same particle emphasizes *πολύς* in *O.* 13.63 and *P.* 9.22. Similar to the present passage is Soph. *Ajax* 1366 *ἦ πάνθ' ὁμοῖα*, where I follow those who punctuate after *ὁμοῖα*.

θαύματα πολλά: the mss also record *θαυματά* and *θαῦμα τά*. Since Pindar elsewhere uses *θαυμαστός* rather than *θαυματός* and since the combination of singular *θαῦμα* with plural *τὰ πολλά* is harsh, *θαύματα* seems the preferable reading. It must be admitted, however, that in comparable expressions (for example, Soph. *Ant.* 332 *πολλὰ τὰ δεινά*) the adjectival form predominates and that Pindar is perfectly capable of using different forms of the same word (see note on *φαεννόν* in v 6). Fortunately the meaning is essentially the same regardless of the reading adopted, 'marvels are many' or 'many things are marvellous.' For the rhetorical significance of *θαύματα πολλά*, see Bundy 1.8–9 and below on *ἅπαντα* in v 30; for *θαῦμα* and its cognates from Homer to Plato, see H.J. Mette, '"Schauen" und "Staunen",' *Glotta* 39 (1960) 49–71 (56–8 on Pindar); and for the thought, compare Thuc. 1.21 and Arist. *Poetics* 1460a24 *τὸ δὲ θαυμαστὸν ἡδύ· σημεῖον δέ, πάντες γὰρ προστιθέντες ἀπαγγέλλουσιν ὡς χαριζόμενοι. δεδίδαχεν δὲ μάλιστα Ὅμηρος καὶ τοὺς ἄλλους ψευδῆ λέγειν ὡς δεῖ. ἔστι δὲ τοῦτο παραλογισμός.*

καί πού τι καί: the same combination of particles appears in Soph. *Phil.* 308, Thuc. 2.87.2, and Antiphon 5.6. See Denniston 294 and 494–5. The first *καί*

is best explained (with Galiano) as adversative, 'and yet' (see Denniston 292), since the point that Pindar is stressing is that, although wondrous things do in fact occur, nevertheless not all of them are true. This use of *καί* is found elsewhere after general truths, as in Soph. *Ant.* 332 (referred to earlier) where *πολλὰ τὰ δεινά* is followed by *κοὐδὲν* ('and yet nothing,' see Jebb) *ἀνθρώπου δεινότερον πέλει* and *Trach.* 1046–8 where *ὦ πολλὰ δὴ ... μοχθήσας ἐγώ* is followed by *κοὔπω τοιοῦτον οὔτ' ἄκοιτις ἡ Διὸς προὔθηκεν* ... The whole series may be translated (with unnecessary fulness) by 'and yet, I suppose (*που*), to some extent (*τι*) also (or the second *καί* may simply emphasize *βροτῶν*) what people say ...' The uncertainty conveyed by *που* is sometimes real, sometimes assumed, here presumably the latter. In the comparable passage cited earlier from *N.* 7 he begins his criticism with the emphatic *ἐγώ* (20).

28b

φάτις: this is the reading of the older mss, which some of the scholiasts treat as nominative and others as accusative, whereas the later mss generally have *φρένας* (one has *φάτιν*) and a scholiast records *φασί*. It is probable, as Schroeder states, that *φρένας* was transferred to the text from the scholiast's remark, *ἔνιοι δὲ φάτιν ἀντὶ τοῦ τὰς φρένας*, and the feeling that *ἐξαπατῶντι* needed an object may have contributed to the alteration. A variety of unnecessary emendations have also been suggested.

In general, critics have opted for one of three approaches: 1/ retain *φάτις* and punctuate at the end of the verse (for example, Mezger, 'Zu Pindar,' *Philologus* 28 [1869] 717–18; L. Cerrato, 'Questione di varianti in un luogo controversio di Pindaro,' *RFIC* 14 [1886] 107–23; Boehmer; Christ), 2/ retain *φάτις* and explain it as being in apposition to *μῦθοι* (so the majority), and 3/ read *φάτιν* (for example, Boeckh; Friederichs 3–4; Fraccaroli 173, note 1; Bowra 29).

The first approach is stylistically harsh because of the omission of the copula and because, as Bowra (29, note 1) remarks, 'the division of the sentence is clumsy and a single idea is broken up into two parts.' Omission of the copula in the first part of v 28 is typical of gnomic utterances (compare v 1), but its presence is desired with *φάτις*. Apart from the question of the verb, however, there is something unnatural about *ὑπὲρ ... λόγον* standing as a predicate. The third approach gives acceptable sense and grammar, but it is very difficult to explain how *φάτιν* could have been corrupted to *φάτις*. We are left, therefore, with the second approach. The apposition of *φάτις* and *μῦθοι* presents no problem in itself (for a plural in apposition to a singular see Bruhn 8), but some argue that these particular words could not stand in apposition because they are not sufficiently synonymous. This seems to be doubtful reasoning. Pindar uses *μυθέομαι* in *P.* 4.298 as the equivalent of

φαμί and words such as λόγος, μῦθος, ἔπος, etc, are often found without any significant distinction in meaning (compare Aesch. *Suppl.* 274–6 and 293–5 and see Kamerbeek on Soph. *Ajax* 776). Aeschylus (*Agam.* 276) uses ἄπτερος φάτις which is clearly modelled on the Homeric ἄπτερος ... μῦθος. There is therefore surely no objection to μῦθοι being defined as 'what people say.'

As was mentioned earlier, some of the scholiasts treat φάτις as an accusative plural, but a long final syllable (compare *P.* 3.112 ἀνθρώπων φάτῑς) would be unmetrical and the abnormal plural κόρῐς in *Anth. Pal.* 9.113.1 is hardly justification for similar scansion here. For βροτῶν φάτις cf *Od.* 21.323 φάτιν ἀνδρῶν ἠδὲ γυναικῶν, *P.* 3.112 above, and see Greindl 82–6.

ὑπὲρ τὸν ἀλαθῆ λόγον: 'beyond the true account.' The implication is that Pindar is different from those βροτοί who speak false λόγοι. His account will be true and emphasis upon the truth of what he says is common in Pindar. Sometimes this truth pertains to the poet's treatment of the myth, sometimes to his statements about the victor, the former stressing indirectly and the latter directly the poet's role as encomiast.

The nature of truth in early Greek poetry has been much discussed, but since the present passage involves no difficulty or controversy, it will suffice to refer only to the following recent studies: B. Snell, 'Ἀλήθεια,' *Würzburger Jahrbücher für die Altertumswissenschaft* N.F. 1 (1975) 9–17 (mostly on Homer and Hesiod); A. Ortega, 'Poesía y verdad en Pindaro,' *Helmantica* 21 (1970) 353–72; U. Hölscher, 'Pindar und die Wahrheit,' *Wandlungen. Studien zu antiken und neueren Kunst* (Waldsassen 1975) 90–102, and especially A.M. Komornicka, 'Quelques remarques sur la notion d'ἀλάθεια et de ψεῦδος chez Pindare,' *Eos* 60 (1972) 235–53. Bibliographical details concerning earlier studies can be found by consulting these articles.

For λόγον cf especially Stes. fr. 15.1 οὐκ ἔστ' ἔτυμος λόγος οὗτος, *O.* 7.20–1 ἐθελήσω ... ξυνὸν ἀγγέλλων διορθῶσαι λόγον, and *O.* 9.35–6 ἀπό μοι λόγον / τοῦτον, στόμα, ῥῖψον, in all of which λόγος, as here, refers to a mythical account rejected by the poet. Cf also *N.* 7.21, although there λόγος has the extended meaning 'praise' (Köhnken 46, note 51). G. Nenci, 'Una risposta delfica alla metodologia ecataica,' *Critica Storica* 3 (1964) 269–86, argues that Pindar is endorsing Hecataeus' statement that the λόγοι of the Greeks are πολλοί τε καὶ γελοῖοι, but that he is objecting to the method adopted by Hecataeus in determining the true λόγος. Hecataeus bases his decision on δόξα (τάδε γράφω, ὥς μοῖ δοκεῖ ἀληθέα εἶναι), whereas Pindar, following the precepts of Delphi, bases his on 'sentimento religioso'

(v 35). An allusion to Hecataeus is possible, but I doubt that Pindar's words in v 35 have any direct connection with Delphi. For comments on the falsehoods told by poets and logographers alike, cf Thucydides 1.21, and for a good discussion of the different meanings of λόγος in early Greek, see W.K.C. Guthrie, *A History of Greek Philosophy* I (Cambridge 1962) 419–34.

29

δεδαιδαλμένοι: in Homer δαιδάλλω describes the adornment or embellishment of Achilles' shield (*Il.* 18.479) and Odysseus' bed (*Od.* 23.200), but in Pindar the verb is always metaphorical (*O.* 2.53, 5.21, *N.* 11.18, fr. 94b.32, similarly δαιδαλόω in *O.* 1.105). Apart from Homer and Pindar the verb is rare and only in Pindar is it metaphorical. For a detailed study of δαιδάλλω and its cognate forms see F. Frontisi-Ducroux, *Dédale. Mythologie de l'artisan en Grèce ancienne* (Paris 1975) 29–82. For other expressions in similar contexts denoting adornment, compare, for example, *P.* 3.113–14 ἐξ ἐπέων κελαδεννῶν, τέκτονες οἷα σοφοὶ / ἄρμοσαν, fr. 194.2–3 τειχίζωμεν ἤδη ποικίλον / κόσμον αὐδάεντα λόγων, Thuc. 3.67.6 λόγοι ἔπεσι κοσμηθέντες. See also below on ποικίλοις.

The position of the participle is well chosen, since it governs both the immediately preceding ὑπὲρ ... λόγον and the immediately following ψεύδεσι ποικίλοις.

ψεύδεσι: there is a certain tautology in ὑπὲρ τὸν ἀλαθῆ λόγον and ψεύδεσι, but it is the tautology of emphasis and should not be used as an argument for punctuation after λόγον. On ψεῦδος in Pindar see especially Köhnken 47, note 56, and Komornicka (cited above under ἀλαθῆ); in general see Detienne 30–1 and W. Kroll, *Studien zum Verständnis der römischen Literatur* (Stuttgart 1964²) 44–63.

ποικίλοις: ποικίλος, like δαιδάλλω, is not used metaphorically until after Homer, where it generally denotes the skill with which different materials or different colours are combined, hence little more than 'decorated' or 'patterned.' The shift to a metaphorical meaning, however, is already present in the Homeric epithet ποικιλομήτης and from the fifth century on metaphorical usage is common, both in a complimentary (compare fr. 194.2–3 quoted above) and in a derogatory sense. When the latter applies, as here, it is difficult to determine what translation is most appropriate. Perhaps 'embroidered' is best, since this word in English can also have a derogatory connotation, but 'varied' or 'cunning' are possible renderings. Very similar is the use of αἰόλος in *N.* 8.25 μέγιστον δ'αἰόλῳ ψεύδει γέρας ἀντέταται.

For the contrast between *ποικίλος* and *ἀλαθής* compare Eur. *Phoen.* 469–70 *ἁπλοῦς ὁ μῦθος τῆς ἀληθείας ἔφυ, / κοὐ ποικίλων δεῖ τἄνδιχ' ἑρμηνευμάτων.* On *ποικίλος* in Homer see A.J.B. Wace, 'Weaving or Embroidery?' *AJA* 52 (1948) 51–5; G.M. Bolling, 'Ποικίλος and *θρόνα*,' *AJP* 79 (1958) 275–82; and in general see Müller 14–16, Kriegler 35–6, and Guillen 161–5. On the virtual synonymy of *δαιδάλεος* and *ποικίλος* see G.A. Privitera, *La rete di Afrodite* (Palermo 1974) 33.

ἐξαπατῶντι: for *ἀπάτη* in association with *ψεῦδος* see Detienne 30–1. Some have objected to the absolute use of the verb, but an object is also omitted with *ἄγει* (*P.* 2.17, 5.76, and probably fr. 169.3) and *κλέπτει* (*N.* 7.23), and Aristophanes (*Ranae* 1068) uses *ἐξαπατήσῃ* absolutely. Compare also the absolute use of *ἠπατήκασιν* in Arist. *Rhet.* 1376b25. Pindar generally prefers the Doric ending *-οντι* in the third person plural unless a *ν*-movable is needed, in which case the Aeolic ending *-οισι(ν)* is used. See Schroeder 39–40. Galiano argues plausibly for an intensive force in *ἐξ-*, 'engañar por completo.' Verbs compounded of *ἐκ-* in Pindar are listed and briefly discussed by E. Tsitsoni, *Untersuchungen der 'Εκ-Verbal-Komposita bei Sophokles* (Kallmünz 1963) 46–9.

μῦθοι: as Köhnken 49, note 62, points out, in the two other occurrences of this word in Pindar (*N.* 7.23 and 8.33, both in the plural), it also has a negative connotation. I cannot agree, however, with Köhnken 52–3 when he argues for a clear distinction between *μῦθοι* and the subsequent *Χάρις*, that is, between 'Stoff und Form.' *μῦθοι* should not be treated in isolation from *δεδαιδαλμένοι* and the latter must surely indicate that Pindar is referring to the work of other poets (compare *O* 1.105, *N.* 11.18, fr. 94b.32).

30

Χάρις: after having said that tales falsely adorned are deceptive, Pindar now elaborates on what it is about such tales that makes the deception credible: they win belief because of the power of Charis. As Gianotti 76–80 states, we must decide whether the word here refers to one of the Charites, to 'la qualità propria della poesia, la grazia,' or to 'la personificazione di tale qualità.' He rightly defends the last, noting that Pindar is fond of personification (for example, *Χρόνος*, *Ἀλάθεια*, *Ἀγγελία*, and see Petersen 23–30, Dover 141–4) and that he would not have attributed to one of the Charites, 'divine ispiratrici della poesia pindarica' (compare *O.* 14), the responsibility for giving credence to the false version of the myth of Pelops. It must be emphasized that Pindar is not criticizing Charis *per se*, but rather the

improper use which is sometimes made of it, just as in *N.* 7.20 ff Pindar is not criticizing Homer's skill as a poet, but rather his *ποτανὰ μαχανά* which has given more fame to Odysseus than he deserves. Farnell objects that Charis 'is not wholly appropriate here, for *Χάρις* had not much to do with the story of the chopping-up of Pelops,' but Charis has in fact had everything to do with lending credence to the story and it is this which Pindar is stressing. Because of the power of Charis the false and discreditable tale of Pelops' dismemberment has seemed *μείλιχον*. See also Duchemin 54–94 and the note on *χάρις* in v 18, and for an excellent analysis of Pindar's use of similar 'powers' see Fränkel, *EGP* 481–8.

ἅπαντα: Bundy 1.8–10 points out that words like *πᾶς*, *πολύς* (cf v 28), and *μακρά* occur frequently in what he calls 'transitional or hesitatory priamels.' From the 'many marvels' and from 'all the delights' which Charis fashions Pindar will select an account of the myth of Pelops which does justice to him and which involves no discredit to the gods.

τεύχει: commonly of one who is a builder or craftsman (see Müller 16) and so a continuation of the imagery in *δεδαιδαλμένοι* (compare *Il.* 5.60–1 *δαίδαλα πάντα / τεύχειν* and Hes. *Theog.* 581 *δαίδαλα πολλὰ τετεύχατο*) and *ποικίλοις*. The poet is often depicted as a craftsman in Pindar and elsewhere: see the examples in Slater's *Lexicon* under *κρηπίς*, *τειχίζω*, *τέκτων*, *τεύχω*, etc, Godofredus 81–4, and Müller passim.

τὰ μείλιχα: the neuter of an adjective treated as the equivalent of a substantive, and generally with the article added, is fairly often found in Pindar. See Gildersleeve, *Syntax* 1.16, and Dornseiff 75 for examples.

The delights which poetry conveys are a commonplace; for Pindar compare especially *O.* 9.27 *κεῖναι* (sc. *Χάριτες*) *γὰρ ὤπασαν τὰ τέρπν'* and 14.5–6 *σὺν γὰρ ὑμῖν* (sc. *Χάρισιν*) *τά ⟨τε⟩ τερπνὰ καὶ / τὰ γλυκέ' ἄνεται πάντα βροτοῖς*. In the present passage, however, the context shows that *τὰ μείλιχα* has a derogatory connotation and this aspect of poetry (or of words in general) is also frequently mentioned. For some examples compare *N.* 7.21 *ἀδυεπῆ ... Ὄμηρον*, 'Demades' *On the Twelve Years* 18 *τὰ δὲ προσηνῆ κἂν ᾖ ψευδῆ πείθει τοὺς ἀκούοντας*, Lucian *Philopseudes* 4 *οἱ μὲν ποιηταὶ ... ἐκ τοῦ μύθου τερπνὸν ἐπαγωγότατον ὂν ἐγκαταμιγνύντες τῇ γραφῇ, οὗπερ μάλιστα δέονται πρὸς τοὺς ἀκροατάς*, Cicero *ND* 1.16.42 'ea quae poetarum vocibus fusa ipsa suavitate nocuerunt,' Plaut. *Pseud.* 403 '(poeta) facit illud veri simile quod mendacium est,' and Detienne passim. In historical writing a pleasing style could

arouse suspicion about the truthfulness of the subject matter, as Dio Cassius 1.1.2 explicitly states. On this topic see G. Avenarius, *Lukians Schrift zur Geschichtsschreibung* (Meisenheim 1956) 26–9.

31

ἐπιφέροισα: the Aeolic ending *-οισα* is less well attested in the mss here than *-ουσα*, but since with few exceptions the mss elsewhere record only the Aeolic ending or show a marked preference for it, editors regularly adopt that form throughout. See Verdier 37–52, 128–31, and R. Arena, 'La terminazione "eolica" *-οισα* (*-αισα*),' *Acme* 20 (1967) 215–27.

For the force of *ἐπι-* denoting 'einen "Zusatz" oder eine "Ergänzung"' see Köhnken 53, note 87.

τιμάν: it is generally assumed that the 'honour' which Charis brings is for men, that is, the indirect object to be supplied is *θνατοῖς* from the preceding verse. This is a common enough idea (compare *N.* 10.37–8 *ἐπέβα δέ, Θεαῖε, ματρώων πολύγνωτον γένος ὑμετέρων / εὐάγων τιμὰ Χαρίτεσσί τε καὶ σὺν Τυνδαρίδαις θαμάκις*, Bacch. 10.39–40 *ἦ γὰρ σοφὸς ἢ Χαρίτων τιμὰν λελογχὼς / ἐλπίδι χρυσέᾳ τέθαλεν*, and fr. adesp. 1019.1–3 *PMG*), but it is not very appropriate in a context which is stressing the role Charis plays in giving credence to false tales. It is much more appropriate if, following Furtwängler 90 (compare also Fränkel, *EGP* 483), we supply *μύθοις*. Charis brings honour to the false account of Pelops' dismemberment and in so doing she makes the incredible seem credible. Similarly in *N.* 7.22–3 'a certain solemnity is added to' (*σεμνὸν ἔπεστί τι* = *ἐπιφέροισα τιμάν*) Homer's *ψεύδεσι* and makes them credible. In Bacch. 19.6–8 *Χάριτες / βάλωσιν ἀμφὶ τιμὰν / ὕμνοισιν*, although here of course there is no criticism implied.

For *τιμά* as the object of *ἐπιφέρω* compare *P.* 4.278 *ἄγγελον ἐσλὸν ἔφα τιμὰν μεγίσταν πράγματι παντὶ φέρειν*, and note that *τεύχω* (30) can also appear in a similar context (*I.* 1.66–7 *τιμὰν ... Θήβαισι τεύχοντα*). For *τιμά* in Pindar see Gundert 26–9, Steinkopf 64–7, and Greindl 59–80.

ἄπιστον ... πιστόν: it is a commonplace that the gods can accomplish what seems incredible (for example, Arch. fr. 122, *O.* 13.83, *P.* 10.48–50, Bacch. 3.57–8, 17.117–18) and here the personified Charis has the same power. There is nothing that the gods cannot make possible and there is nothing that Charis cannot make credible.

The antithesis found here is fairly common, although the meaning of the words and the constructions may vary: compare fr. 233 *πιστὸν δ' ἀπίστοις οὐδέν*, Hes. *Erga* 372 *πίστεις ... ὁμῶς καὶ ἀπιστίαι ὤλεσαν ἄνδρας*,

Theognis 831 *πίστει χρήματ' ὄλεσσα, ἀπιστίῃ δ' ἐσάωσα*, Soph. *OC* 611 *θνήσκει δὲ πίστις, βλαστάνει δ' ἀπιστία*, Xen. *Anab.* 2.4.7 *τὰ ἑαυτοῦ πιστὰ ἄπιστα ποιῆσαι* and Andoc. 1.67 *πίστιν ... ἀπιστοτάτην*. See also Fehling 289 and Tovar 56–7, and for the role of *πιστόν* in encomia see Bundy 2.60, note 66.

ἐμήσατο: gnomic aorist, on which see A. Salmon, 'L'aoriste dit gnomique,' *LEC* 28 (1960) 402–23. It is often found in combination with the present, as here, where the present stresses the universal or durative aspect of 'all the delights' which Charis fashions and the aorist stresses the result of these 'delights.' See Gildersleeve on *P.* 2.50. This seems to be the only example of *μήδομαι* followed by an accusative and infinitive.

32

τὸ πολλάκις: the article with adverbs and adverbial expressions occurs frequently in Pindar. For examples see Ullmann 66–7. It is uncertain what effect is intended by the postponement of *πολλάκις* to the very end of the sentence and to a separate verse. I think one could treat it as virtually an afterthought, with the result that it reduces the force of the qualification it gives to the statement as a whole, but it could equally well denote intensification. The difference is roughly that conveyed by the English 'often' and 'many a time.' Note the similar position of *θαμάκις* in *N.* 10.38.

33–4

The basic idea in these verses is that Charis' power to make the incredible seem credible is only temporary, since time will reveal the truth. Combined with this, however, are two equally common ideas, that of the poet as 'witness' and the poet as *σοφός*. This shows that the sentence is not purely gnomic, but incorporates Pindar's claim to be a true witness on behalf of Pelops. His testimony, which is soon to follow, will reveal the truth about the myth of Pelops. In view of the examples given in the next note illustrating the common idea that time reveals the truth, Köhnken 53, note 86, is surely wrong to argue that vv 33–4 testify to the power of Charis to give long-lasting credence to the false version of the myth of Pelops: 'wie sehr man den im ehrfurchtgebietenden Gewand der Kunst auftretenden Lügen glaubt, bezeugt am besten ihr Weiterleben in der Folgezeit.'

33

ἁμέραι: although 'Day' is personified in Hes. *Theog.* 124, it is not until the sixth century that such personifications become common, and then it is *χρόνος* that is the preferred term. Diogenes Laertius 1.35 attributes the

apophthegm *σοφώτατον χρόνος· ἀνευρίσκει γὰρ πάντα* to Thales and the same revelatory power of time appears in Solon fr. 10 *δείξει δὴ μανίην μὲν ἐμὴν βαιὸς χρόνος ἀστοῖς, / δείξει ἀληθείης ἐς μέσον ἐρχομένης* (cf Theognis 967, Frag. Eleg. Adesp. 22). Bacchylides 13.204–7 also combines truth and time, *ἃ δ' ἀλαθεία φιλεῖ / νικᾶν, ὅ τε πανδαμάτωρ / χρόνος τὸ καλῶς / ἐργμένον αἰὲν ἀ[έξει]*, as does Pindar in *O.* 10.53–5, *ὅ τ' ἐξελέγχων μόνος / ἀλάθειαν ἐτήτυμον / Χρόνος* (compare Eur. fr. 441). Many more similar examples could be adduced, but these are sufficient to illustrate the present passage. For more detailed treatment of this topic see A.M. Komornicka, 'La notion du temps chez Pindare,' *Eos* 64 (1976) 5–15; P. Vivante, 'On Time in Pindar,' *Arethusa* 5 (1972) 107–31; and J. de Romilly, *Time in Greek Tragedy* (Ithaca 1968). References to earlier studies can be found in their notes. See also Thomson on Aesch. *Agam.* 390–4 and for both night and day personified in Pindar compare *O.* 2.32, 13.37–9, *P.* 4.115 (night as a 'partner'), and 4.254–6.

ἐπίλοιποι: compare Hdt. 2.13.2 *τὸν πάντα χρόνον τὸν ἐπίλοιπον*, Pl. *Leges* 628a *εἰς τὸν ἐπίλοιπον χρόνον*, *N.* 7.67–8 *ὁ δὲ λοιπὸς εὔφρων / ποτὶ χρόνος ἕρποι* and fr. 133.5 *ἐς δὲ τὸν λοιπὸν χρόνον*. The same idea is also expressed in *χρόνος ἕρπων* (*N.* 4.43, cf *O.* 6.97, *P.* 1.57, *Pae.* 2.26–7), *ἐπελθὼν ... χρόνος* (*O.* 10.7) and *ἐπαντέλλων χρόνος* (*O.* 8.28).

34

μάρτυρες: a few mss have *μάρτυροι*, a good example of an error caused by dittography.

As was mentioned earlier, we are to see in this word both the idea of time as a witness and the poet as a witness. For the former compare Solon fr. 36.3–5 *συμμαρτυροίη ταῦτ' ἐν δίκῃ Χρόνου ... Γῆ μέλαινα*, Xen. *Hell.* 3.3.2 *συνεμαρτύρησε ... ὁ ἀληθέστατος λεγόμενος χρόνος εἶναι*, Hyper. *Epitaph.* 1 *μά[ρτυς αὐτὸς ὁ χ]ρόνος*, schol. on *O.* 7.100a *ὁ χρόνος τὸ ἀκριβὲς τῆς γνώσεως ἐμαρτύρει*, and de Romilly 51. For the latter compare *O.* 4.1–3 *Ὧραι / ὑπὸ ποικιλοφόρμιγγος ἀοιδᾶς ἑλισσόμεναί μ' ἔπεμψαν / ὑψηλοτάτων μάρτυρ' ἀέθλων*, 6.20–1 *καὶ μέγαν ὅρκον ὀμόσσαις τοῦτό γέ οἱ σαφέως / μαρτυρήσω· μελίφθογγοι δ' ἐπιτρέψοντι Μοῖσαι*, fr. 94b.39 *μάρτυς ἦλυθον ἐς χορόν*, and *N.* 7.49–50 *σὺ ψεῦδις ὁ μάρτυς ἔργμασιν ἐπιστατεῖ, / Αἴγινα, τεῶν Διός τ' ἐκγόνων* (here the witness is probably Pindar rather than Apollo or Neoptolemos, see Tugendhat, *Hermes* 88 [1960] 395, note 1).

The personification of days as witnesses resembles, in milder form, passages where rivers, trees, earth, etc, are summoned to testify to the truth of a speaker's words. See T.B.L. Webster, 'Personification as a Mode of

Greek Thought,' *JWI* 17 (1954) 10–21; M.N. Todd, *A Selection of Greek Historical Inscriptions* II (Oxford 1948) 306; and above on Χάρις (30).

σοφώτατοι: Pindar could have written σαφέστατοι (compare Lysias 19.61 τῷ χρόνῳ, ὃν ὑμεῖς σαφέστατον ἔλεγχον τοῦ ἀληθοῦς νομίσατε) and Hecker, *Philologus* 5 (1850) 440, proposed this as an emendation, but Pindar clearly wished to incorporate in the same sentence the ideas of time as witness to the truth and of the wise poet as witness to the truth. To create this combined effect he chose an epithet which would draw attention to the double significance present in μάρτυρες and which would also be appropriate enough with 'future days.' For time as σοφός compare Thales (cited above under ἁμέραι) and Sim. fr. 140 (also Komornicka 10) and for the poet as σοφός see above on σοφῶν (9). On the passage as a whole see Wilamowitz 235, Bernard 77, note 48, and Fränkel, *EGP* 313, note 22.

One ms has an interlinear σοφώταται, which would receive support from *N.* 3.21–3 κιόνων ... ἥρως θεὸς ἃς ἔθηκε ναυτιλίας ἐσχάτας μάρτυρας κλυτάς, but Wilamowitz (278, note 3) was probably right in treating κλυτάς as an example of dittography and in emending to κλυτούς. The masculine form is especially desirable in *O.* 1 because of the double significance assigned to μάρτυρες, and unless the witness is literally a woman (as in fr. 94b.38–9 and Aesch. *Eum.* 318), it is natural in Greek to treat μάρτυς and similar words as masculine. There is therefore no need to see any influence of ἐπίλοιποι, as Schroeder suggests. It seems to have escaped the notice of Pindarists that the second book of Synesius' *Aegyptioi* ends with a quotation of vv 33–4 and that some of Synesius' mss also record σοφώταται.

35

The transition from the traditional version of the myth of Pelops to the one which Pindar will give is completed by a new and different observation. Up to now he has concentrated on the tendency of false tales to win belief because of the seductive charm of poetry, although in the end the truth will be revealed. Vv 28–32 lay the blame for the false tales on others, vv 33–4 serve as an internal transition between the falsehoods which others have told and the truth to which Pindar, as one of the 'wisest witnesses,' will attest, and v 35 rounds off the transition with a final statement giving Pindar's attitude towards tales which are offensive to the gods. This final statement is often interpreted as an illustration of Pindar's devout piety, and up to a point this is true, but it must also be recognized as a rhetorical device which can be used either to deny the truth of a myth he finds offensive, as here and in vv 52–3, or more often either to break off or refuse to relate a myth which, although offensive, is not in fact denied (compare *O.* 9.35–41, 13.91, *N.* 5.13–19, fr.

81). The device of mentioning and then abandoning what has just been said serves to arouse the audience's interest and to highlight by contrast the version which is to follow. An indication of the rhetorical nature of this device can be seen by comparing *O.* 13.91 with *I.* 7.44–8. In the former Pindar says that he will pass in silence over the manner of Bellerophon's death, but in the latter he gives us an explicit account of it. The circumstances of the individual ode determine whether the device will be used or not. See also Bundy, *CSCA* 71, Slater, 'Pindar and Hypothekai,' *Teiresias* Suppl. 2 (1979) 79–82, and F. Cairns, *Tibullus* (Cambridge 1979) 19.

For the thought of the verse compare Ibycus fr. 29, Emped. fr. 3 (see Fränkel, *EGP* 287), Xenoph. fr. 1.21–4, Eur. *IT* 386–91, *HF* 1341–6, fr. 292.7 *εἰ θεοί τι δρῶσιν αἰσχρόν, οὐκ εἰσὶν θεοί*, Pl. *Euthyph.* 6a, Isoc. *Busiris* 41, and Stinton passim. It should be noted, however, that in some of these passages there is an emphatic denial that the gods could be *κακοί*, whereas Pindar never explicitly rejects this belief, concentrating instead on what men should say about them (the closest he comes to such a belief is when he states that Apollo does not lie, *P.* 3.29 and 9.42). See J. Krause, *Ἄλλοτε ἄλλος. Untersuchungen zum Motiv des Schicksalswechsels in der griechischen Dichtung bis Euripides* (München 1976) 134–6. This verse, therefore, is little more than another example of Pindar's firm belief in the importance of *καιρός*, expressed most succinctly in *P.* 9.78–9 *ὁ δὲ καιρὸς ὁμοίως / παντὸς ἔχει κορυφάν.*

ἔστι: as Gildersleeve, *Syntax* 1.32, points out, '*εἶναι* at the head of a sentence or clause is regularly emphatic, and *ἔστι* is equivalent to the later *ὄντως ἔστι, is really, is in fact.*'

ἐοικός: the doctrine of seemliness appears frequently in similar contexts involving the gods, either with reference to man's behaviour towards the gods or with reference to the behaviour of the gods themselves. Xenophanes, for example, supports his statement (fr. 26) that god is motionless by adding that it is not seemly for god to move about (*οὐδὲ μετέρχεσθαί μιν ἐπιπρέπει ἄλλοτε ἄλλῃ*). On the Xenophanes fragment see W. Jaeger, *The Theology of the Early Greek Philosophers* (Oxford 1947) 49–50, and for references to the concept of seemliness in rhetoric, political theory, and medicine see his note 50 on page 213. The idea that it is seemly to speak well of the gods is similar to the statement often made by Pindar that it is seemly to praise the victor's accomplishments or the deity who is deemed to have provided the victor with assistance. All of these perform an encomiastic function and it is therefore natural that such references should be common in epinician poetry. See Weilbach 68–9, Stinton 70–1, and above on *χάρις* (18).

On the form of the participle see F. Bader. 'Εἰκώς, ἐοικός et le parfait redoublé en grec,' *BSL* 64, 1 (1969) 57–100. The initial digamma is preserved only once in Pindar (*P.* 3.59 *τὰ ἐοικότα*).

δαιμόνων: that *δαιμόνων* is here a synonym of *θεῶν* is clear from *μακάρων* in the balancing gnome (52) and this is the regular significance of the plural *δαίμονες* in Pindar, a significance which appears occasionally in Homer but which does not become common until Pindar.

καλά: it is in keeping with the aims of encomiastic poetry that what is *καλόν* should be revealed (compare *P.* 3.83 *τὰ καλὰ τρέψαντες ἔξω*), whereas what is *κακόν* should be 'hidden in darkness' (fr. 42.6 *σκότει κρύπτειν ἔοικεν*). In *N.* 8.39 Pindar prays that he may go through life *αἰνέων αἰνητά*. It is uncertain whether the meaning is 'it is seemly to speak fair words concerning the gods' or 'it is seemly to speak of fair deeds concerning the gods' (compare Soph. fr. 839 *οὐκ ἔστ' ἀπ' ἔργων μὴ καλῶν ἔπη καλά*). I favour the former, since it is easier to treat *καλά* as the equivalent of *καλῶς* or to supply *ἔπη* than to supply *ἔργματα*.

μείων γὰρ αἰτία: the comparative appears elsewhere in similar contexts and should not be interpreted as litotes for *οὐδεμία* (for example, Heyne): compare *P.* 1.81–2 *καιρὸν εἰ φθέγξαιο ... μείων ἕπεται μῶμος ἀνθρώπων*, *N.* 5.16–17 *στάσομαι· οὔ τοι ἅπασα κερδίων / φαίνοισα πρόσωπον ἀλάθει' ἀτρεκές*, fr. 81.2–3 *τὸ δὲ μὴ Διὶ / φίλτερον σιγῷμι πάμπαν*, and fr. 108a 'when god shows a beginning for any deed, straight is the path for acquiring distinction, *τελευταί τε καλλίονες*.' In all of these examples the comparative seems to strike a note of caution, to indicate a reluctance on the part of the poet to introduce absolutes, either in a positive or superlative degree, when the subject is the relationship of man to god. When Pindar says that the 'blame is less,' he presumably means that the risk of incurring blame is less, and the implication seems to be that such a risk is always present whenever one says anything about the gods, but that the risk is diminished if what one says is *καλόν*.

For the form *μείων* see Seiler 115–16.

36

υἱὲ Ταντάλου: just as the first version of the myth began with a reference to Pelops (25), so the new version also begins with Pelops. Now, however, he is addressed as the son of Tantalus, since it is Pindar's intention to exonerate Tantalus of the crime of dismemberment. Compare *P.* 2.18 where the vocative and accusative are in reverse order (*σὲ δ', ὦ Δεινομένειε παῖ, ...*

παρθένος ἀπύει) because there Hieron's ancestry is of less importance in the context than Pelops' ancestry is here.

On the forms of address in Pindar and their position within the verse see Kambylis 112, 152, and 182. Pindar is following the practice of epic in which *υἱέ* with a patronymic is common, whereas tragedy much prefers *παῖ*.

σε: object of both *φθέγξομαι* and of the following infinitives: 'I shall tell of you ... that Poseidon seized you.'

δ': this is the regular position of *δέ* following a vocative. For examples in Pindar see Slater sv 4*α* and in general Denniston 189.

ἀντία προτέρων: for the *comparatio compendiaria* (= *ἀντία τῶν ὑπὸ τῶν προτέρων λεγομένων vel sim.*) see on Ὀλυμπίας in v 7. The same construction appears in *Il.* 1.230 *ὅς τις σέθεν ἀντίον εἴπῃ*. It is perhaps best to treat *ἀντία* as adverbial, 'I shall tell of you in a manner that is contrary to ...,' but it could also be simply the object of *φθέγξομαι* with the accusative and infinitive of v 40 standing in apposition, 'I shall tell of you things contrary to ... namely that ...' The end result remains the same and there is probably a blurring of the two constructions.

The poet's claim that what he says is new and original appears frequently in both Greek and Latin from Homer on. For Pindar and Bacchylides compare *O.* 3.4 *Μοῖσα ... παρέστα μοι νεοσίγαλον εὑρόντι τρόπον*, 9.48 *αἶνει δὲ παλαιὸν μὲν οἶνον, ἄνθεα δ' ὕμνων νεωτέρων*, *P.* 4.247–8, *N.* 8.20, *I.* 5.63 *πτερόεντα νέον σύμπεμψον ὕμνον*, and Bacch. 19.8–9 *ὕφαινε ... τι καινόν*. For other poets see Nisbet-Hubbard on Hor. *Odes* 1.26.10. On the 'autobiographical stance of the fifth-century poets' see M.R. Lefkowitz, 'The Poet as Hero: Fifth-Century Autobiography and Subsequent Biographical Fiction,' *CQ* 28 (1978) 459–69.

Reference to earlier authorities may be made for a variety of reasons. Sometimes the purpose is to provide support for what the poet is saying (for example, *O.* 7.54–5 *φαντὶ δ' ἀνθρώπων παλαιαὶ / ῥήσιες*, *N.* 3.52–3 *λεγόμενον δὲ τοῦτο προτέρων / ἔπος ἔχω*, 6.53–4, and see Illig 17, note 2, G.W. Bond, *Euripides Hypsipyle* [Oxford 1963] 73), sometimes to disclaim responsibility for what he is saying (eg, Ap. Rh. 4.985 *οὐκ ἐθέλων ἐνέπω προτέρων ἔπος*, and see Stinton 66), sometimes, as here, to stress the poet's departure from what others have said (for example, Xenoph. fr. 1.22 *πλάσματα τῶν προτέρων*, Aesch. *Agam.* 757 *δίχα δ' ἄλλων μονόφρων εἰμί*). For the possibility that Hesiod is one of the *προτέρων* see note on v 79. On mythical innovation in Pindar see especially van der Kolf (11–15 on *O.* 1) and G. Pini, 'Correzioni di miti in Pindaro,' *Vichiana* 4 (1967) 339–82 (359–67 on *O.* 1).

φθέγξομαι: according to Führer 30 this passage and *N.* 5.52 are the earliest examples of *φθέγγομαι* introducing indirect speech. As Führer also points out, the groundwork was laid in *φάμεν*, just as in Bacch. 15.47–9 *λόγων* prepared the way for *φθέγξατο*. Pindar's choice of a verb of speaking and in the first person provides a strong contrast with what others have said about the myth (28–9), the contrast being heightened by the emphatic position at the end of the verse. See also Guillen 47–50 and for the use of the future as 'a conventional element of the enkomiastic style' see Bundy 1.21–2.

37

ἐκάλεσε: Beattie *apud* Köhnken, *CQ* 201, note 2, seems to have convinced Köhnken that *σέ* is the object of *ἐκάλεσε*, but the traditional explanation which supplies *θεούς* from the following *θεοῖσι* gives more appropriate sense. The emphasis here is on the nature of the feast and on Tantalus' friendly relations with the gods, not on Tantalus' having invited his own son to this feast. One assumes that the youthful Pelops is living with his father and would not have to be summoned to Sipylus.

τόν: various attempts have been made to emend *τὸν ... ἔρανον*, most of which result in either the excision of *τόν* or a change in its position, but the article here has a deictic force. Pindar is stressing that the gods were not invited to the feast of the traditional myth, but rather 'to that well-ordered feast,' the article combining with the superlative to emphasize the different version he is giving. Additional emphasis is obtained by the position of the article and superlative in front of the preposition and at the end of a separate verse. Similarly Schroeder: 'Mihi quidem articulus eximia quadam cum gravitate positus videtur, ut convivium illud, quod esset in fabulis, et celebratum re vera esse et ut pium atque solemne ab omni fraude alienum fuisse significaretur.'

εὐνομώτατον: except for the enigmatic *εὐνομῳ[* in Alcm. fr. 10a.10, the adjective does not appear in extant literature before Pindar and Aeschylus. The noun *εὐνομία*, however, is attested as early as Homer and is fairly common thereafter. Its meaning in the period from Homer to the latter part of the fifth century has been accurately defined by M. Ostwald, *Nomos and the Beginnings of the Athenian Democracy* (Oxford 1969) 62: 'It describes either a quality of personal behaviour, in which sense it reflects the *νόμος* which connotes the normal and proper conduct of an individual, or it refers to the condition of a well-ordered society, a condition which implies not only the prevalence of good laws and good government within the state, but also the good functioning of the social organism as a whole.' The second meaning is much commoner, but the first, which is the one clearly present here,

applies to the sole occurrence of the noun in Homer (*Od.* 17.487 *ἀνθρώπων ὕβριν τε καὶ εὐνομίην ἐφορῶντες*).

The contrast between *ὕβρις* and *εὐνομίη* in the Homeric passage (compare also Solon fr. 3.32–9) finds a parallel in *O.* 1, even though the word *ὕβρις* is not actually used. Pindar is contrasting the proper conduct of Tantalus at the feast with the false version of the cannibalistic banquet and also with his hubristic conduct when he abused the honour bestowed upon him by the gods (54 ff). Pindar could not absolve Tantalus of all wrongdoing, but he was able to substitute a lesser offence for the more heinous crime of having dismembered his son. At this point, however, all the emphasis is on the feast and by choosing the superlative of a word which in Homer served as the antithesis of *ὕβρις* he no doubt felt that he could best describe the proper conduct of that feast. We should also note that *εὐνομία* seems to have been a term regularly used to describe the proper conduct at symposia in general, since the personified Eunomia appears on many vases depicting sympotic scenes (see the references to Slater and Webster in the note on *παίζομεν*, 16) and since festivities can be allotted to her (Bacch. 13.186–7 *Εὐνομία ... ἃ θαλίας τε λέλογχεν*). Finally, Ostwald 70, note 2, draws attention to *Anth. Pal.* 6.316 where the feast which Atreus, Tantalus' grandson, set before Thyestes is called *λείψανα δείπνων δύσνομα*, and with this we can compare Herodotus 1.162 who uses *ἀνόμῳ τραπέζῃ* to describe the cannibalistic feast that Astyages set before Harpagus (1.119). See also Thummer, *Religiosität* 120–1.

38

ἐς: except for the doubtful fragment 353 (*εἰς σοφίαν*), Pindar uses *εἰς* only when the metre requires a long syllable before a word beginning with a vowel. The commoner preposition after *καλέω* when used of an invitation to a meal is *ἐπί*, but compare Eur. *Ion* 1140 *ἐς θοίνην καλῶν*. The regular use of *εἰς* with names of places after *καλέω* may have had some influence on Pindar's choice of preposition here.

ἔρανον: J. Vondeling, *Eranos* (Groningen 1961) 262, states that the essential meaning of this word is 'service which is service in return or expects a service in return,' and it is clear from v 39 that the reciprocity involves a meal to which Tantalus has invited the gods in return for their entertainment of him (compare 62–4). In fact, in the examples of this word up to Euripides' *Supplices* (see below), the reciprocity always manifests itself in the form of a meal.

Later, however, we frequently find the word used of a meal to which the participants bring their own contribution and it is possible that in the

pre-Pindaric version of the myth the dismemberment of Pelops was viewed as Tantalus' contribution to the meal. If this is correct, there are gruesome overtones in Pindar's choice of this particular word and we would have an oxymoron similar to that in *P.* 12.14 where Perseus' contribution to Polydectes' ἔρανος is the head of Medusa. For this use of ἔρανος compare Epicharmus fr. 87 Kaibel ὁ Ζεύς μ' ἐκάλεσε, Πέλοπί γ' ἔρανον ἱστιῶν, perhaps a parody of Pindar, but it may have been a common way of referring to the traditional version, and Eur. *Helen* 388–9. This passage is probably an interpolation (see Kannicht ad loc), but it nevertheless shows that the word could be used to describe the meal at which Pelops was served to the gods.

It is also possible that there are overtones of the metaphorical use of ἔρανος to denote the contribution made by children in return for the contribution of parents, a usage which is found first in Eur. *Suppl.* 363 (see Collard ad loc and Vondeling 169 ff). This seems less likely, however, since in such examples the emphasis is more on the conduct of children to parents than of parents to children and there can be no question here of any contribution made by Pelops to Tantalus.

In order to explain the primary significance of ἔρανος in our passage it seems best to assume the same kind of Homeric influence that was assumed for Pindar's choice of εὐνομώτατον. In *Od.* 1.226–9 Athena asks Telemachus to account for the behaviour of those feasting in his house. She wonders whether there might be an εἰλαπίνη or γάμος and adds that it cannot be an ἔρανος, since those feasting are acting in a hubristic (ὑβρίζοντες) and shameful (αἴσχεα) manner. We see, therefore, that in Homer both εὔνομος and ἔρανος are contrasted with ὕβρις and a similar contrast is clearly intended in *O.* 1. To what extent other levels of meaning are also present remains problematical.

Is it possible that Pindar, by juxtaposing ἔρανον and φίλαν, is suggesting that ἔρανος was derived from ἐρῶ? Probably not, although Eustathius (*Il.* 152.30) gives this derivation. On the etymology see Vondeling 232–57.

φίλαν: Landfester 48 argues for possessive force, comparing ἑὰν πόλιν in *O.* 10.38 and πόλιος ... φίλας in *N.* 8.13, but the context leads us to expect something more than a colourless 'his.' The surface meaning is probably 'dear (to Tantalus),' since φίλος, when applied to a place, regularly designates a person's homeland, but the preceding emphasis on the proper conduct of the banquet and the parallel between it and Hieron's φίλαν ... τράπεζαν (16–17) suggest that a second meaning 'dear (to the gods)' is also intended, although this would not become obvious until the next verse had been sung. This interpretation, given by many from Boeckh on, has the advantage of reinforcing the point just made that Tantalus' entertainment of

the gods was completly free of any improper behaviour. For places that are 'dear' to the gods compare *Il.* 4.51 and *Od.* 8.284 and for similar epithets describing places see Kienzle 87–8.

Σίπυλον: both ἡ Σίπυλος and τὸ Σίπυλον are recorded, but whereas the latter could denote either the mountain in Lydia or the city on it, the former seems always to denote the city. For the geography of the area see pp 552–6 in Frazer's *Pausanias* vol 3 and for ancient references to both the city and the mountain see Hylén 5–7 and M.B. Sakellariou, *La migration grecque en Ionie* (Athens 1958) 226–7.

39

ἀμοιβαῖα θεοῖσι δεῖπνα: compare *Od.* 1.374–5 ἄλλας δ' ἀλεγύνετε δαῖτας, / ὑμὰ κτήματ' ἔδοντες, ἀμειβόμενοι κατὰ οἴκους. In *Od.* 1.226–9 (see above under ἔρανον) Athena had remarked to Telemachus that the riotous behaviour of the suitors prevented one from calling the feasting an ἔρανος. Now Telemachus tells the suitors that they should leave and feast at one another's house in turn, that is, if they want to feast, they should do so on an exchange basis (ἔρανος).

For the gods dining with mortals compare *Il.* 1.423–4, *Od.* 1.22–6 (Poseidon only), *P.* 3.93, and the festival of the Theoxenia (see Kannicht on Eur. *Helen* 1666–9). For mortals dining with gods see Nisbet-Hubbard on Hor. *Odes* 1.28.7, and in general see West on Hes. *Theogony* (p 306).

παρέχων: it should be noted that παρέχων at the end of the tenth verse of this strophe balances παρέχων at the end of the tenth verse of the preceding antistrophe (21). It would be grotesque, however, to see any parallel between Pherenicus and Tantalus, although the use of this verb in the first passage may have suggested its repetition here (see note on θεμιστεῖον, 12).

40

τότ': balancing ὁπότ' in v 37 and correcting ἐπεί in v 26.

Ἀγλαοτρίαιναν: a *hapax legomenon*, like Εὐτρίαιναν in v 73. For other epithets of Poseidon as god of the sea and for bibliography on the significance of the trident see F. Bader in *Le monde grec: Hommages à Claire Préaux* (Bruxelles 1975) 83. Pindar is particularly fond of compounds formed from ἀγλαός, his extant works preserving nine examples (only one in Bacchylides and only one in the whole of tragedy), and ἀγλαός stands alone as an epithet of Poseidon in *I.* 8.27. It is not uncommon to find an epithet used without the god's name being added, eg, χρυσοκόμας representing Apollo in *O.* 6.41 and 7.32.

The first syllable is long here, Heimer 90 listing only three examples in Pindar of correption before the combination γλ. Correption before τρ, however, is nearly as common as lengthening (see Heimer 95–7). For the ending in short *alpha* see Chantraine, *Grammaire Homérique* 1.198–203.

ἁρπάσαι: common of seizure by a god for erotic purposes, for example, *HAph* 203, *O.* 9.58, *P.* 9.6, Eur. *Tr.* 856, Theoc. 17.48, Nonnus 10.263.

41

δαμέντα φρένας ἱμέρῳ: δαμάζω (δαμνάω, δάμνημι) is the regular verb to denote the overpowering effect of love (compare *P.* 11.24) and the φρένες often designate the place where such love is felt (compare *P.* 2.26, 3.13, 4.219). For additional examples of both usages see M. Vetta, 'Theogn. 1235–38,' *SIFC* 44 (1972) 267–71. πόθος is much commoner than ἵμερος in combination with δαμάζω, but it is doubtful whether there is any essential distinction intended here.

For examples of the main verb and a participle divided between stanzas see Nierhaus 23–4.

χρυσέαισί τ' ἀν' ἵπποις: Schmid's emendation of the mss' χρυσέαισιν ἀν', χρυσέαις κἀν, and χρυσέαισιν κἀν' has been adopted by most modern editors. Some, however, retain the first reading mentioned and explain μεταβᾶσαι as dependent upon ἁρπάσαι or more commonly upon ἱμέρῳ. The first is unpleasantly harsh (it is pointless to compare passages like *Il.* 20.234 τὸν καὶ ἀνηρείψαντο θεοὶ Διὶ οἰνοχοεύειν, since the harshness consists not in an infinitive after ἁρπάζω, but in an infinitive dependent upon an infinitive) and the second is too restrictive. The phrase δαμέντα ... ἱμέρῳ explains both the action of seizing and transferring and should not be confined to the latter. Schmid's emendation provides a desirable symmetry and is supported by *P.* 9.6 ἅρπασ', ἔνεικέ τε χρυσέῳ ... δίφρῳ. The particle τε is often omitted in the mss (see Douglas Young 103). Renehan also reminds me that without the particle the infinitive would have to denote the ultimate purpose, as in fr. 30 Θέμιν ... χρυσέαισιν ἵπποις ... Μοῖραι ποτὶ κλίμακα σεμνὰν ἆγον Οὐλύμπου ... ἄλοχον Διὸς ἔμμεν, but the ultimate purpose is not simply transferal of Pelops to Olympus, as the next sentence makes clear.

In view of v 87 δίφρον τε χρύσεον, the common use of ἵπποι in Homer and elsewhere to denote a chariot, and the conventional appearance of chariots in similar rape-scenes (see Richardson on *HDem* 19), it is generally assumed that in the present passage ἵπποις means 'chariot.' This is probably correct and receives support from *O.* 8.49–51 where ἅρμα and ἀν' ἵπποις χρυσέαις seem to have identical significance, although it should be noted

that Poseidon's horses have 'golden manes' in *Il.* 13.24. The chariots of the gods, and indeed anything belonging to them, are very frequently said to be made of gold (see Richardson cited above and Page on Sapph. fr. 1.8). Words for animals are often feminine, unless there is a specific need to indicate masculine gender (see Barrett on Eur. *Hipp.* 231).

The preposition *ἀνά* with the dative appears more often in Pindar than in any other author and apart from Eur. *El.* 466, only he seems to use it with *ἵπποις* (compare *O.* 8.51, 10.69, *Pae.* 7b.12, and *P.* 4.94 *ἀνὰ δ' ἡμιόνοις*). The normal preposition in such contexts is *ἐπί*, but compare *ἀναβαίνω* and *ἀναβιβάζω* of mounting a horse or chariot.

42

ὕπατον: since *ὕπατος* is a common epithet and cult-title of Zeus (compare *O.* 13.24–6 *ὕπατ' εὐρὺ ἀνάσσων Ὀλυμπίας ... Ζεῦ πάτερ*, Bruchmann 141, Fraenkel on Aesch. *Agam.* 55, and Cook, *Zeus* 2.875–6), Bers 46 and 48 treats this passage as an example of enallage. It is not, however, a very striking example, since it is only the mention of Zeus and not any inherent lack of appropriateness in the use of the adjective that justifies our speaking of enallage here.

εὐρυτίμου: *hapax legomenon*, but *πολυτίμητος* appears several times in comedy as an epithet of Zeus. Pindar is fond of *εὐρυ-* compounds, with twelve examples. Note that *-τίμου* and *τιμάν* (31) appear in identical positions in the strophe and antistrophe.

ποτί: on Pindar's use of *πρός* and the Doric *ποτί* see van Groningen, *Pindare au banquet* 30–1.

δῶμα Διός: it has seemed puzzling to many that Poseidon 'overcome with desire' should take Pelops to the house of Zeus rather than to his own house (the gods had separate homes on Olympus according to *Il.* 1. 606–7, although this is seldom stressed) or to the sea, but Pindar clearly wishes to draw an analogy between Pelops and Ganymedes and since it was *Διὸς κατὰ δῶμα* (*HAph* 204) that Ganymedes served as cupbearer, Pelops is carried off to the same place. *Διός* therefore prepares the way for *Ζηνί* (45). It should also be noted that Ganymedes, although carried off by Zeus, is cupbearer *θεοῖς* and is *πάντεσσι τετιμένος ἀθανάτοισι* (*HAph* 204–5). This same relationship may be assumed between Pelops and the gods, since it is the gods, not Poseidon or Zeus, who expel Pelops from Olympus in v 65. Pelops is therefore indirectly praised by the comparison with Ganymedes. At the same time mention of Zeus (cf 10 and 111) helps to remind us that Hieron,

Pelops' analogue, owed his victory to Zeus, the patron deity of the Olympic games. See Kakridis 177–8, van N. Viljoen 23, and Köhnken, *CQ* 204.

For the alliteration cf *δώμασι δεξάμενον* in *N.* 1.71 and the many other examples cited by Harre 10.

43

ἔνθα: for *δῶμα ... ἔνθα ... ἦλθε* compare *Il.* 6.313–18 *δώματα ... ἔνθ' ... εἰσῆλθε* and 13.21–3 *δώματα ... ἔνθ' ἐλθών.*

δευτέρῳ χρόνῳ: as has been generally recognized, Pindar is here following the version given in the *Ilias parva* (fr. 6 Allen, compare Eur. *Tr.* 821) according to which Ganymedes is the son of Laomedon, hence brother of Priam and contemporary of Pelops' sons, whereas the version recorded in *Il.* 5.265–6, 20.231–2 and *HAph* 207–8 makes Ganymedes the son of Tros, two generations earlier than Laomedon. Pindar has adopted the genealogy of the *Ilias parva* because, as van N. Viljoen 22 rightly states, he wanted 'to ensure for the hero of his present myth priority and preeminence in being translated to heaven.' Pelops obviously wins more honour from having preceded than from having followed Ganymedes. There is no evidence to support Heyne's claim that *δευτέρῳ* = *ἄλλῳ* and even if there were, the advantages gained from the explanation given above would prevent us from taking it this way.

44

Γανυμήδης: as was mentioned above under *δῶμα Διός*, the comparison between Pelops and Ganymedes serves as a means of praising Pelops and therefore Hieron, his analogue. Part of the praise is implicit in the position of honour enjoyed by Ganymedes, and hence by Pelops, but part is also implicit in the immortality which Ganymedes acquired. This is clearly stated in *O.* 10.105 (cf *HAph* 214) where he is said to have escaped *ἀναιδέα ... θάνατον.* Pelops too has a kind of immortality (90–5), although he is forced to leave Olympus because of the sins of his father and there is no suggestion that he returns there after his life on earth ends. That aspect, however, of the myth has yet to be related and for the moment we think only of the parallel drawn between the two. See also Duchemin 160–2.

A further purpose of the Ganymedes myth is to increase the credibility of the Pelops myth, to make it *πιστόν* (see Bundy 2.60, note 66). Everyone knew from Homer that Ganymedes had been carried off to Olympus and by adding such a familiar parallel Pindar helps to win belief for his new version of the Pelops myth. The reasoning is that if one myth is true, so must the other be. The Ganymedes myth seems not to have been an afterthought, but rather the model for Pindar's account of Pelops' removal to Olympus.

Kakridis 175–88 has rightly drawn attention to the similarity between Pindar's version and that of *HAph* 200–17 (see above under *δῶμα Διός*) and to the divergences Pindar makes in some of the details. In the genealogy he adopts for Ganymedes and in the emphasis he places on the paederastic relationship (see below under *χρέος*) between Zeus and Ganymedes, he deviates from the *Hymn*. Wondrous horses figure in both the *Hymn* and in Pindar, but in the former (210–12) they are given to Tros by Zeus as a recompense for the loss of his son, whereas in the latter (41) they transport Pelops to Olympus. Parental anxiety also has a place in both, but in the *Hymn* it is the father who grieves over the abduction (207–9), whereas in Pindar it is the mother (46). Some additional similarities to passages later in the ode are noted by Kakridis 183, but these are of doubtful validity.

The closest parallel in Pindar for one myth serving as an analogy for another myth is found in *P.* 9.112 where Antaeus is explicitly said to have gotten the idea of a race for his daughter's hand from the example of Danaus. On the 'appeal to precedents,' including examples from erotic literature, see Nisbet-Hubbard on Hor. *Odes* 2.4.2. Note that in *HAph* 200–38 Aphrodite cites Zeus' abduction of Ganymedes and Eos' of Tithonus as a precedent for her own seduction of Anchises.

45

Ζηνί: juxtaposition of proper names is common in Pindar (see Fogelmark 99, note 23, for examples) and sometimes seems to be a deliberate attempt to stress a particular relationship between those named. Here the relationship stressed may be erotic, as in Bacch. 17.58–9 *σὲ Τροιζηνία σεισίχθονι / φύτευσεν Αἴθρα Ποσειδᾶνι*.

Pindar several times uses both the *Ζην-* and *Δι-* forms of Zeus in close proximity, but the variation seems to serve no special purpose. Metrical convenience or euphony may have been a major factor in determining which form was used. See also Fogelmark 55–60. It is probably mere coincidence that both forms also appear in Pindar's model, *HAph* 202–17.

τωὔτ' = *τὸ αὐτό*. For the spelling of the crasis see Gow on Theoc. 11.12. The postponement of the preposition gives added emphasis to *τωὔτ'* (see above on *τόν*, 37).

χρέος: although Homer says that Ganymedes acted as cupbearer for the gods and Philostratus *Imag.* 1.17 assigned the same role to Pelops at his father's banquet, there can be little doubt that *χρέος*, 'service,' is a euphemism for the paederastic relationship between Poseidon and Pelops and between Zeus and Ganymedes. This relationship between Poseidon and Pelops is obvious from

vv 25 (*ἐράσσατο*), 41 (*δαμέντα ... ἱμέρῳ*), and 75 (*φίλια δῶρα Κυπρίας*), and although Pelops may have acted as a cupbearer this clearly was not the main reason for his abduction. A paederastic relationship between Zeus and Ganymedes is perhaps hinted at by Homer's emphasis on Ganymedes' *κάλλος* (*Il.* 20.233–5, *HAph* 203) or this emphasis may have suggested such a relationship to later authors. Ibycus fr. 8 dealt with the abduction of Ganymedes in a poem which may have been 'inspired by homosexual love' (see van N. Viljoen 23) and Theognis 1345–50 speaks explicitly of Zeus' love for Ganymedes. The latter (of doubtful authenticity and date) has several verbal reminiscences of *O.* 1 which suggest possible Pindaric influence. The erotic element is common after Pindar (compare Soph. fr. 345, Eur. *Or.* 1392, *IA* 1049–50, *Cycl.* 582–8, Pl. *Phaedr.* 255c, Xen. *Symp.* 8.30, etc, and see S.L. Tarán, *The Art of Variation in the Hellenistic Epigram* [Leiden 1979] 7–51) and Pindar himself implies it in *O.* 10.105 where Aphrodite is associated with Ganymedes. For roughly contemporary vase-paintings see H. Sichtermann, 'Zeus und Ganymed in frühklassischer Zeit,' *Antike Kunst* 2 (1959) 10–15. The euphemistic use of *χρέος* (on the use of euphemisms to describe a homosexual relationship, see Dover 214) appears elsewhere only in late authors (Opp. *Hal.* 1.583, *Anth. Pal.* 5.302.6, 12.211.5), but there is no reason to assume that it was unknown in Pindar's time in view of *πάρεξ τὸ θεῖον χρῆμα* found in v 10 of the recently discovered Cologne Archilochus and glossed by Hesychius with *ἔξω τῆς μίξεως*.

Furtwängler 93–104 objects at great length to the interpretation given above, arguing that paederasty would not be in keeping with Pindar's revised version of the myth of Pelops and that all the emphasis is on the unblemished handsomeness of Pelops and Ganymedes, a quality necessary for one who was to act as cupbearer for the gods. But although it is true that Homer stressed Ganymedes' handsomeness, it is surely impossible to maintain that Poseidon's feelings for Pelops were non-sexual, and, as we have seen, there is ample evidence for an erotic relationship between Zeus and Ganymedes after Homer. Neither Pindar nor his audience would feel anything inappropriate or offensive in a reference to paederasty, especially when it is made so euphemistically. As Calame 1.427 rightly states, 'L'homosexualité de Pelops, comme celle de Poséidon, n'a rien de morbide et de perverti.' See also F. Wehrli, *Λάθε βιώσας* (Leipzig 1931) 77: 'An solcher Tat eines Gottes nimmt Pindar einfach darum keinen Anstoss, weil Knabenliebe nach den gesellschaftlichen Anschauungen, welche er teilt, erlaubt war.'

46

ματρί: as was noted above on v 44, in *HAph* 207–9 it is the father who is mentioned in connection with Ganymedes' disappearance, but Pindar

substitues Pelops' mother and it is maternal concern which is commonly emphasized in similar contexts: compare *N.* 1.50 (where Alcmena reaches the side of the infant Heracles before Amphitryon arrives), Eur. fr. 1015, Lyc. *In Leocr.* 101, Arist. *EE* 1241b7–9 and *EN* 1168a25, Xen. *Oecon.* 7.24, Q.S. 7.389–90, POxy. 1381.103. Cf also Dover in *Miscellanea Tragica in honorem J.C. Kamerbeek* (Amsterdam 1976) 52: 'we must remember that in any small community such as an Attic deme a young child is more likely to be identified as his mother's than as his father's. That, I think, is why Pindar *Ol.* 1.46f. says of the disappearance of the young Pelops *οὐδὲ ματρὶ ... ἄγαγον.*' In *P.* 8.85 unsuccessful athletes are said to come home to their mothers 'along the back-streets,' where the reference to mothers perhaps implies both unmanliness (compare *P.* 4.186) and the idea that they would be likely to give a more sympathetic welcome than the fathers. Gildersleeve calls the simple dative 'more tender than *πρὸς ματέρα*' (compare Sapph. fr. 104a.2).

Euryanassa is the commonest name given to Pelops' mother, but we also find Eurythemiste, Dione, Clytia, Sterope, Peniope, Plouto, and even Niobe. See Hylén 16–18 for the sources.

μαιόμενοι: Pindar may have had in mind *HDem* 44 where the same participle is used of Demeter's search for her lost daughter.

47

ἔννεπε κρυφᾷ τις: the emphatic position of *ἔννεπε* suggests that we are to be reminded of *φάτις* at the beginning of v 28b, the present passage being a specific illustration of the general statement made in vv 28–9 that what people say is not always true. Since vv 28–9 follow directly after lines which refer to Pelops' dismemberment, the reminiscence of these verses leads us to expect that Pelops' dismemberment will again be mentioned and at the same time the insertion of *κρυφᾷ* and *φθονερῶν* warns us that the account to be given will be false. The fact that Pindar proceeds to describe the dismemberment in such vivid detail suggests that religious scruples were not a significant reason for his rejection of the traditional version (see above on v 35). The main reason for the new version was to enable Pelops to become a more suitable *exemplum* for an Olympic victor and Pindar has cleverly constructed the myth in such a way that he can relate the traditional and exciting version without detracting from the praise he wishes to bestow.

The 'envious neighbour' speaks *κρυφᾷ* and secretiveness is elsewhere a characteristic of the envious. For example, the *φθονεροί* of *P.* 2.90 are the 'whisperers' (*ψιθύρων*) of v 75 (compare also *διαβολιᾶν ὑποφάτιες* in 76) and the same association appears in Soph. *Ajax* 148 and 157 (see also Köhnken 27, note 29). In the present passage the secretiveness may have

been prompted at least in part by the fact that the gods were implicated in the lie.

On 'Tis-Reden' see Führer 111 and for the distinction between *τις ... γειτόνων* and *τις ... γείτων* see Neil on Arist. *Knights* 30–1, where he argues that *θεός τις* denotes 'a god, not a man,' whereas *θεῶν τις* denotes 'some one god.' Compare vv 52 and 54.

αὐτίκα: for an adverb inserted between a word and its dependent genitive compare *O.* 13.63 *υἱόν ποτε Γοργόνος*, *N.* 2.2 *ἐπέων τὰ πόλλ' ἀοιδοί*, and 9.30 *παισὶν δαρὸν Αἰτναίων*.

φθονερῶν γειτόνων: the *φθόνος*-motif, so common in Pindar, is here used to explain how the tale of Pelops' dismemberment arose. We are not told explicitly why the neighbours should be envious, but we are no doubt to assume that they envied the friendship between Tantalus and the gods. Prosperity arouses a corresponding degree of envy, as we see in *P.* 11.29 *ἴσχει τε γὰρ ὄλβος οὐ μείονα φθόνον* where the envious are called *κακολόγοι ... πολῖται*. Pindar's practice of associating evil speech with envy (see Gundert 124, note 189) would alert his audience to the slanderous nature of what is to follow. At the same time, however, the reference to envy serves as a form of praise, since no one is envied who has not achieved success or fame: compare *N.* 8.21–2 *ὄψον δὲ λόγοι φθονεροῖσιν, / ἅπτεται δ' ἐσλῶν ἀεί, χειρόνεσσι δ' οὐκ ἐρίζει* and *P.* 11.30 where *ὁ δὲ χαμηλὰ πνέων ἄφαντον βρέμει* follows the verse quoted above. Hieron would appreciate the role of envy in the myth of Tantalus, since the position of ruler was commonly thought to elicit envy (for example, Arch. fr. 19, *P.* 1.85, Bacch. 11.63, Soph. *OT* 1526, Xen. *Hieron* 1.9). On envy in Pindar see W. Steinlein, '*Φθόνος* und verwandte Begriffe in der älteren griechischen Literatur' (Diss., Erlangen 1941) 19–27; S. Eitrem, 'The Pindaric Phthonos,' *Studies Presented to D.M. Robinson* 2 (Saint Louis 1953) 531–6; and Thummer 1.80–1, 2.52.

It is not surprising that Pindar should mention neighbours, since their proximity gives them a special awareness of a person's prosperity. The emphasis that various ancient sources place on the value of having a good neighbour (for example, Hes. *Erga* 346, Alcm. fr. 123, Pl. *Leges* 843b–c) suggests that they were not easy to find.

48

ὕδατος ὅτι: examples of the conjunction postponed to anywhere from the second to the fifth position are too numerous to list. In this ode alone compare vv 60, 67, and 75. The purpose is the same as for the postponement

of the relative (compare v 12) or the preposition (compare vv 37–8), that is, to emphasize a more important word or words.

The presence of both water and fire in the same verse makes us think of the same combination in v 1, nor does the reminiscence seem to be fortuitous, since water is emphasized by its position and fire could have been omitted without causing any obscurity or ambiguity. The effect of this reminiscence is to sharpen the contrast between Hieron and Tantalus, the mythical *exemplum* which, like that of Ixion in *P.* 2, serves as an illustration of the victor's opposite rather than, as in the case of Pelops and often in Pindar's myths, of the victor's likeness. The water and fire of v 1 appear at the beginning of a priamel which culminates in a reference to the Olympic games, hence to Hieron's victory, whereas the water and fire of v 48 appear at the beginning of a passage which culminates in dismemberment and cannibalism. The fact that the latter is a false account does not detract from the effect of the contrast.

τε: Christ ('Dialekte' 4–5, followed by Wackernagel, *Kleine Schriften* 1.29, and some others) argued that *τε* is here the Doric form of *σε*, but this form does not appear elsewhere in Pindar (it has been proposed as an emendation in a few passages, see Des Places 13) and it seems unwise to introduce it here. In fact, if the mss had recorded *σε* (Bergk's emendation), there would be a strong case for emending to the correlative (balancing the *τ'* of v 50), since the proximity of *σέθεν* (51) would result in an unpleasant repetition. The myth began with *σέ* (36), emphatic by its position, and its force is felt throughout the myth until it is repeated at the very end (51). This symmetry would be lost if we were to read the pronoun in v 48. For *τε* ... *τε* introducing clauses in indirect speech compare *O.* 13.75–6.

ζέοισαν εἰς ἀκμάν: as Bers 46 and many others (compare Dornseiff 39–44) have pointed out, the participle belongs more naturally with *ὕδατος*. The enallage, however, is less striking than it may seem to be at first glance, since *ὕδατος ἀκμάν* can be viewed as a periphrasis similar to that of *Οἰνομάου βίαν* in v 88 (see note ad loc), with the result that the participle qualifies the phrase *ὕδατος ἀκμάν* rather than *ἀκμάν* alone. For the Aeolic form of the participle see above on *ἐπιφέροισα* (31) and for the combination *πυρὶ ζέοισαν* compare Eur. *Cycl.* 392, Ap. Rh. 3.273.

The literal meaning of *ἀκμή* is 'point,' but more often we find the metaphorical meanings 'vigour, prime' (see Raman 204–5 on *ἀώτῳ* in v 15) or 'critical time.' The present passage seems to contain elements of all three, since boiling water sends up 'points,' water can boil 'vigorously,' and there is a 'critical moment' at which water boils. It is the second meaning, however,

which seems to predominate here, since boiling water has more than one point (although we might say with Bers 46 that 'the highest part of a body of boiling water is the most agitated') and it is more in keeping with the tone of the passage to speak of Pelops' being thrown into vigorously boiling water than into water which has just reached the boiling stage. The first syllable of *ἀκμάν* is short here and examples of correption before *κμ* in Pindar are as common as lengthening (see Heimer 92).

εἰς is Mommsen's widely accepted emendation of the mss' unmetrical *ἐπ'* and Moschopoulos' *ἀμφ'* and it is supported by the scholiast's *εἰς ὕδωρ ἀκμαίως ζέον, εἰς θερμόν*. For Pindar's use of *ἐς* and *εἰς* see above on v 38.

49

μαχαίρᾳ: Gildersleeve's comment, '*μαχαίρᾳ* makes the butchery more vivid,' suggests that he may have taken the word in the sense of 'butcher-knife,' a legitimate meaning in some contexts (for example, Eur. *Cycl.* 403), but *μάχαιρα* is also a technical term for a sacrificial knife (see LSJ) and Pindar may have added this detail in order to show that the traditional version represented the killing of Pelops as a formal sacrifice (it is so represented in some late sources, for example, Tzetzes on Lyc. 152). One of the priests of Apollo at Delphi was called Machaereus (see Pearson on Sophocles' *Hermione*, vol 1, pp 142–3). It is the addition of *κατὰ μέλη* rather than *μαχαίρᾳ* which 'makes the butchery more vivid.'

Pausanias 6.19.6 records that the Sicyonian treasury at Olympia contained a *μάχαιρα ἡ Πέλοπος χρυσοῦ τὴν λαβὴν πεποιημένη* and Burkert 114, note 32, seems to suggest that it was thought of as the knife which was used to kill Pelops. This seems unlikely and there is nothing in Pausanias' account to justify any such connection.

τάμον: the subject of both this verb and the verbs in v 51 is left vague. The scholiast gives *οἱ Ταντάλου δορυφόροι* as the subject of *τάμον* and something like this is obviously to be supplied, but the omission and the fact that the gods are clearly the subject of *φάγον* create the impression that the gods actually participated in the dismemberment. No version of the myth records this and it seems as though the ambiguity is a deliberate attempt to exaggerate the horror of the scene, thereby making it appear even more reprehensible than it actually was and hence less deserving of belief. See also van der Kolf 14.

For the condensation in *τάμον*, 'cut (and threw),' compare *P.* 4.242 with Gildersleeve's note.

κατὰ μέλη: some have argued that *κατά* belongs with the verb (compare

ἔχεν κάτα in *Il.* 2.699), but there is no need for an object to be expressed (see above under τε) and analogous passages support the common interpretation 'limb from limb.' Compare *Il.* 24.409 μελεϊστὶ ταμών, *Od.* 9.291 διὰ μελεϊστὶ ταμών, and Hdt. 1.119.3 σφάξας αὐτὸν καὶ κατὰ μέλεα διελών (the last two also of cannibalistic feasts). The neuter plural of words ending in -ος is sometimes contracted in Pindar, sometimes not (compare βέλη in *O.* 2.83, but βέλεα in *O.* 13.95).

50

τραπέζαισι: we are reminded of Hieron's table in v 17 and for the effect of the reminiscence see above on ὕδατος ὅτι. The plural may be taken literally, since the suitors in the *Odyssey* sat at separate tables (17.333, 17.447, 22.74).

ἀμφὶ δεύτατα: this is the reading of all the mss except for two which have ἀμφὶ δεύματα, but Athenaeus 14.641c preserves δ' ἀμφιδευρα which is presumably a corruption of δ' ἀμφὶ δεύτερα and which probably represents a copyist's error prompted by the fact that in this section Athenaeus is discussing the nature of δεύτεραι τράπεζαι. With either δεύτατα or δεύτερα, however, the significance will be essentially the same, since the second course, as is clear from Athenaeus, is also the last. More difficult is the question of how ἀμφί is to be understood, since it could be adverbial ('at the tables round about') or it could govern either τραπέζαισι ('round about the tables') or δεύτατα ('during the last course'). With either of the first two explanations δεύτατα will have to be treated adverbially, since the partitive genitive κρεῶν is more appropriate than δεύτατα or δεύτατα κρεῶν as an object of the verbs. Adverbial δεύτατα would be less harsh if ἀμφί were taken with τραπέζαισι, since otherwise we would have two adverbial constructions juxtaposed. For adverbial δεύτατα compare ὕστατα καὶ πύματα in *Od.* 4.685 and probably τὸ δεύτατον in 'Moschus' *Megara* 65 (see T. Breitenstein, *Recherches sur le poème Mégara* [Copenhagen 1966] 50). The apparent reminiscence of v 17 suggests that ἀμφί governs τραπέζαισι (compare δαῖτ' ἀμφί in Ap. Rh. 2.811), but the flow of the sentence favours taking ἀμφὶ δεύτατα together. With ἀμφὶ δεύτατα the preposition must be temporal 'throughout, during,' as in v 97 and *O.* 2.30. It might be argued that ἀμφί is ἀπὸ κοινοῦ with both τραπέζαισι and δεύτατα, but the change in cases combined with the different meanings of the preposition makes this unlikely.

From among the various other interpretations proposed, I select only the following. Boeckh and some others have defended the poorly attested δεύματα, arguing that it is supported by the scholiast's τὰ βεβρεγμένα τῷ

αἵματι. The meaning is said to be that Pelops' flesh was disguised in a kind of broth or sauce so that its true nature would be concealed from the gods, but the addition of such a culinary detail detracts from the horror of the scene and makes it grotesque. Hermann 58 argues for the meaning 'extremities,' with special reference to Pelops' shoulder, but elsewhere *δεύτατος* always has a temporal significance. This same objection applies to the interpretation given by Rauchenstein 9–10, according to whom *δεύτατα κρεῶν* are 'ultima carnium tuarum frusta,' that is, Pelops was consumed to the last morsel, and to that given by Furtwängler 104–7 who argues that *δεύτατα κρεῶν* are what is left of the body after the limbs have been cut off. None of the emendations proposed deserves comment.

Finally, it should be noted that by saying Pelops' body was eaten during the last course Pindar enhances the horror of his account, since it is clear from Athenaeus 14.640b–3e that such courses consisted of nuts, fruit, eggs, pastries, and other delicacies. Pelops' tender flesh is served as a *γλυκὺ τρωγάλιον* (Pind. fr. 124c). See Friederichs 5–6.

51

διεδάσαντο: the accusative might be expected, since *δατέομαι* and its compounds regularly take this construction, but the partitive genitive after *δίδωμι* (compare *I.* 4.33 *τῶν τε γὰρ καὶ τῶν διδοῖ*) is analogous and the common use of the partitive genitive after verbs of eating (compare Schwyzer 2.103) may have exerted an influence. On *δατέομαι*, often of distributing food, see B. Borecký, *Survivals of Some Tribal Ideas in Classical Greece* (Prague 1965) 18–22 and 69–77. For the combination *διεδάσαντο καὶ φάγον* compare *Od.* 3.315–16 *μή τοι κατὰ πάντα φάγωσιν / κτήματα δασσάμενοι*.

φάγον: with this verb the subject must be the gods (see above under *τάμον*) and just as the omitted subjects of the preceding verbs conveyed the suggestion that the gods participated in the dismemberment and in the distribution of the meal, so now the plural conveys the suggestion that all the gods, and not simply Demeter, ate a portion. Whether this is merely exaggeration to emphasize the horror or whether this represents an earlier version of the myth (see Lorimer 31), it is difficult to determine. I suspect the former, since a similar emphasis is created by the addition of *κατὰ μέλη* and since the next verse may imply that only Demeter ate (see end of note on *γαστρίμαργον*).

52

Pindar breaks off his account of this segment of the Tantalus-Pelops myth

because he has reached the point at which it began, and just as he earlier rejected the traditional version on the grounds that it did not contain *ἀμφὶ δαιμόνων καλά* (35, see note ad loc), so he now rejects it again on similar grounds. The ring-composition is a sign that Pindar has finished with this aspect of the myth. For the less common position of the 'Abbruchsformel' at the beginning of a stanza, see Nierhaus 41 and 113.

ἐμοί: although the emphatic position of the pronoun stresses the contrast between Pindar and the 'envious neighbours,' the conventional nature of its use must be recognized. Compare Stinton 74: 'in choral lyric, it [that is, 'emphatic "I" '] is often simply a conventional device for emphasizing what is said, typically a *gnome*. The "I", the speaker, is the poet, speaking *in propria persona*, but the convention means that his identity as an individual person does not obtrude: he *can* express his individual point of view, but he need not and normally does not do so.' Stinton then illustrates the same practice in the choral odes of tragedy. For a similar use of initial *ἐμοί* in a gnomic passage at the conclusion of a myth compare *P.* 10.48. On the role of convention in the sentence as a whole, see above on v 35.

ἄπορα: a Byzantine correction of the unmetrical *ἄπορον* in the older mss. For similar errors in Pindar see Douglas Young 112. The neuter plural in place of the singular is fairly common in poetry and some prose authors (see K-G 1.66–68). For examples in Pindar cf *P.* 1.34, 2.81, 4.247; *N.* 4.71 (*ἄπορα*, also in a transitional passage) and 8.4, in all of which the copula is omitted as here. Gildersleeve says that the plural 'exaggerates,' but the frequency of its use supports the contention of Headlam-Knox on Herodas 6.80 that no such force is to be felt. See also end of note on *ἀφίσταμαι*.

γαστρίμαργον: not 'cannibal,' as it is sometimes translated, but 'gluttonous.' It is associated, as here, with an act of cannibalism in Athenaeus 10.415c, but in both instances it denotes simply an excessive fondness for food which results in the eating of human flesh. Méautis 118 may be right in seeing a close connection between the adjective and *ἀμφὶ δεῖπνα*: 'Si Pélops avait été offert comme dernier service, au moment où les dieux devaient déjà être rassasiés, ils étaient de véritables goinfres d'en avoir mangé.' But it is also possible that Pindar is rejecting a version of the myth according to which the gods allowed their gluttony to blind their awareness of the true nature of what they were eating. Later sources sought to exonerate Demeter from the accusation of gluttony by explaining that she was grief-stricken over the loss of her daughter. Control over one's appetite is said to be the mark of one who is *εὐγενής* and *ἐλεύθερος* (Eur. fr. 413,

compare *Od.* 7.216), and so the gods should be able to exercise a similar control. Although the gods' proper food and drink are nectar and ambrosia (62), there can be no criticism implied in their eating meat, since they are dining on earth.

The compound is formed from the Homeric *γαστέρι μάργῃ* (*Od.* 18.2, compare Eur. *Cycl.* 310 *τὸ μάργον σῆς γνάθου*, Opp. *Hal.* 2.213 *γαστρὸς ἀειμάργοιο*, Democr. fr. 147) and has essentially the same meaning as the parallel form *λαίμαργος*. Compare also *δορίμαργος* (Aesch. *Septem* 687) together with *μαργαίνων δόρει* (Aesch. fr. 145.21). For numerous examples in Bacchylides of epithets formed from two Homeric words, see H. Buss, *De Bacchylide Homeri imitatore* (Giessen 1913) 28–30.

It is probable that Pindar wrote *γαστρίμαργον μακάρων τιν'* instead of *γαστριμάργους μάκαρας* because he was thinking of the version according to which only one deity actually ate any of the flesh.

εἰπεῖν: the elision shows that the digamma is not observed here (similarly in v 75) and it is more often omitted than preserved with this word in Pindar (see Heimer 23). Metrical convenience was presumably the determining factor.

ἀφίσταμαι: the fact that the same absolute use appears in Pl. *Euthyd.* 303a and almost the same in Dem. 19.45 (*ἐγὼ δ' ἀφίσταμαι*) suggests that it was a part of everyday language. Compare also *στάσομαι* in *N.* 5.16. In both Plato and in the two Pindaric examples the asyndeton is also followed by asyndeton, the first emphasizing and the second, as often, explaining the grounds on which the preceding statement has been made.

The expression 'I set myself apart' is merely another way of saying that some things, especially things that are blasphemous or likely to incur divine wrath, should be passed over in silence, even if they happen to be true. The frequency of this idea in Pindar (compare *O.* 9.103–4, 13.91; *N.* 5.14–18; *I.* 5.51; frr. 81.2–3 and 180.2; and see Woodbury, *Phoenix* 21 [1967] 170–1) supports the view that the thought is largely conventional and not an indication of Pindar's deep religiosity (see above on *ἐμοί* and on v 35). The close connection between the language of this passage and *μείων ... αἰτία* in v 35 can be demonstrated by comparing Aesch. *Cho.* 872–4 *ἀποσταθῶμεν πράγματος τελουμένου, / ὅπως δοκῶμεν τῶνδ' ἀναίτιαι κακῶν / εἶναι.* For other examples of rejection indicated by expressions denoting separation or distance, compare Arch. fr. 19.4, *O.* 9.35–6, *N.* 7.61, Bacch. 5.188–9.

H.T. Wade-Gery, *CQ* 37 (1943) 69–70, sees 'the metaphor of the path' in both *ἄπορα* and *ἀφίσταμαι*, translating: 'for me *no road*, to say that a God's belly was ravenous: I *decline that path*.' It is questionable to what

extent a metaphor was felt in *ἄπορα* and the evidence for *ἀφίστασθαι* with this meaning is weak, but the combination of the two words in one verse makes his interpretation attractive. Pindar is fond of road-imagery (see below on *ὁδόν* in v 110 and on *ἄπορα* see Becker 76).

53

Just as *μείων γὰρ αἰτία* in v 35 explained the reason for the preceding statement, so v 53 performs the same explanatory function. The explanation, however, is given with stichomythic fulness (*μεῖον γὰρ κέρδος* would have sufficed to convey essentially the same thought) because of the greater emphasis that Pindar now wishes to place on his rejection of the dismemberment myth.

'*Ακέρδεια λέλογχεν*: the commoner construction would be *κακάγοροι λελόγχασιν ἀκέρδειαν*, 'slanderers have as their lot lack of profit,' but sometimes, as here (and in *O.* 10.88, *P.* 2.27), the relation is reversed and instead of a personal subject followed by an accusative of the thing allotted, we find that a person is allotted to a deity or to a power that determines one's destiny or to a personified idea. It seems better, therefore, to treat *ἀκέρδεια* as at least a semi-personification (on semi-personification see Fraenkel on Aesch. *Agam.* 14 and Renehan, *GTC* 71–5) and to indicate this by a capital letter. Pindar is very fond of such mild personifications. On this use of *λαγχάνω* see Barrett on Eur. *Hipp.* 80 and Borecký 50–1 (cited above on v 51). There is a similar reversal of the normal order in *O.* 9.106–7 *μία δ' οὐχ ἅπαντας ἅμμε θρέψει / μελέτα* and 10.13 *νέμει γὰρ 'Ατρέκεια πόλιν Λοκρῶν*. Some of the mss read *λέλοχε*, an illustration of the tendency of scribes to simplify 'clusters of consonants' (Douglas Young 101). The perfect is gnomic (Gildersleeve, *Syntax* 1.111), stressing the continuity or permanence of the allotment.

The effect of the litotes in '*Ακέρδεια*, 'lack of profit' instead of something like 'ruin,' is to make the thought more emphatic. Similar is Soph. *Ajax* 1349 where *κέρδεσιν τοῖς μὴ καλοῖς* is more emphatic than *κέρδεσιν τοῖς κακοῖς*. On this common device in Pindar see A. Köhnken, 'Gebrauch und Funktion der Litotes bei Pindar,' *Glotta* 54 (1976) 62–7.

θαμινά: the presence of litotes has been assumed by some here too (for example, Furtwängler 108), that is, the word really means 'always,' but the note of caution may well be intentional and have an explanation similar to that given for the comparative in v 35. Although the present passage is cast in more general terms and could also apply to slander directed against people,

the context shows that it is the relationship of man to god that is uppermost in Pindar's mind.

κακαγόρους: some mss also record the Doric endings *-γόρος* and *-γόρως*. The latter is nowhere assured in Pindar or Bacchylides and can be discounted, but the former is attested as a variant in six passages and may have been used on occasion by Pindar. The difficulty is that Pindar used O for O, OY, and Ω, and we are therefore faced with the same problem as that presented by *γαρύειν* in v 3. Since, however, there is no metrically guaranteed example in Pindar of an accusative plural in *-ŏς*, I prefer to follow those editors who remove all examples of this form. For further discussion see Christ, 'Dialekte' 33–4, Schroeder 35, Irigoin 22–6, and van Leeuwen 1.204–5. Two mss also record *κακάγορος* and Boehmer prints this, taking *ἀκέρδεια* as the neuter plural of an unattested *ἀκέρδειος*. This gives a more common construction with *λαγχάνω*, but much of the Pindaric vitality is lost.

For numerous examples illustrating the risks encountered by those who speak ill of others, see Pearson on Soph. fr. 929.4. Similar to the present passage is *P.* 2.53–5 where *κακαγοριᾶν* and *βαρυλόγοις ἔχθεσιν* echo *κακαγόρους* and *ἀμαχανίᾳ* echoes *Ἀκέρδεια*. For other parallels in Pindar see Lanata 92–3 and for the close connection between envy (47) and disparaging words see Bowra 187. Paley suggests that Pindar may be alluding 'to Homer and Stesichorus, who were said to have been struck blind for speaking evil of Helen,' but the thought is such a commonplace that no explanation need be sought beyond the context itself.

54–64

Although Pindar has cleared Tantalus of the charge of having arranged a cannibalistic feast, the weight of mythical tradition was too strong for him to exonerate Tantalus of all wrongdoing, and so he replaces dismemberment with theft from the gods. At the same time he now has a reason for Pelops' return to earth, a reason which attributes the return to Tantalus' sinful action rather than to any offence caused by Pelops, Hieron's analogue. On the relationship of the myth of Tantalus to Hieron, see note on v 114.

Illig 64 feels that this section is very loosely connected with what precedes and he offers as an explanation Pindar's 'polemisch-paradeigmatische Tendenz.' It is clear, however, from the description Pindar gives of the banquet in vv 37–9 that Tantalus was held in high honour by the gods and Pindar repeats this in vv 54–5 in order to tie the two sections together.

Attention has been drawn to the fact that all of Pindar's odes to Hieron (*O.* 1, *P.* 1–3) contain myths which depict the punishment of figures who sinned

against the gods (Tantalus, Typhos, Ixion, Coronis, Asclepius). I doubt that any special significance should be attached to this, but see J. Duchemin, 'Pindare et la Sicile,' *Hommages à Marie Delcourt* (Bruxelles 1970) 79–91. In the course of this article she asserts (p 87) that 'les Deinoménides, on le sait, se disaient descendants de Pélops,' a statement which unfortunately is not based, so far as I am aware, on any evidence whatsoever.

54–5
For the structure involving a conditional clause, a form of *τις* and a demonstrative in the apodosis, compare Soph. *OC* 1006–7 *εἴ τις γῆ θεοὺς ἐπίσταται / τιμαῖς σεβίζειν, ἥδε τῷδ' ὑπερφέρει*. Compare also *P.* 3.85–6 *λαγέταν γάρ τοι τύραννον δέρκεται, / εἴ τιν' ἀνθρώπων, ὁ μέγας πότμος* and indeed in expressions of this type it is commoner to find an ellipse in the conditional clause, that is, something like *Τάνταλον, εἴ τιν' ἄνδρα, θεοὶ ἐτίμασαν* would be the more normal idiom (see K-G 2.573).

54
τιν' ἄνδρα θνατόν: compare *O.* 13.31 *ἀνὴρ θνατὸς ... τις* and Aesch. *Pers.* 94 *τίς ἀνὴρ θνατός*, and see note on *τις* in v 47.

Ὀλύμπου σκοποί: at first glance 'watchers of Olympus' seems to be merely a circumlocution for 'gods.' The gods watch over Olympus, that is, guard it (compare Aesch. *Suppl.* 381–2 where *φύλακα* is in apposition to *τὸν ὑψόθεν σκοπόν*), just as, for example, Apollo is the *σκοπός* of Delos in *O.* 6.59. At the same time the gods, especially Zeus and Helios, are often described as seeing everything that men do. For numerous examples of both ideas see Ziegler 68–74 and Citti 17, 150. Alpers-Gölz 118 allows only the first meaning here, and undoubtedly this is the primary significance intended, but a comparison with the ring-composition of v 64 indicates that Pindar chose the expression 'watchers of Olympus' because it was also capable of suggesting 'Olympian watchers.' The gods watch over Olympus, but at the same time they watch over the deeds of men. For the latter idea see G.R. McLennan, *Callimachus, Hymn to Zeus* (Rome 1977) 119–20.

55
ἐτίμασαν: the 'honour' bestowed by the gods consisted in allowing Tantalus to dine with them on Olympus, the only mortal to have been granted that privilege according to Ovid *Metam.* 6.173. Why he should have been so honoured is never explained.

ἦν: see note on *ἔστι* (35).

ἀλλὰ γάρ: on the combination see Denniston 101, 'The sense conveyed is that what precedes is irrelevant, unimportant, or subsidiary, and is consequently to be ruled out of discussion, or at least put in the shade,' and Thummer 2.67, 'Die Konjunktion *ἀλλὰ γάρ* unterscheidet sich von *ἀλλά* dadurch, dass der durch sie eingeleitete Satz als aus dem Gang der Dinge und aus der Erfahrung leicht erklärlich erscheint.' If an ellipse is felt here at all, Gildersleeve's 'but all in vain: for' probably conveys it adequately. See also Bury on *I.* 3.16.

καταπέψαι: there seems little doubt that Pindar's choice of this verb was influenced by the preceding references to Tantalus' banquet. Support for this view can be seen in *P.* 2.26 where *μακρὸν οὐχ ὑπέμεινεν ὄλβον* describes a parallel stage in the life of Ixion. Food has no part to play in the myth of Ixion and if the same had been true of Tantalus, Pindar might well have used an equally colourless verb here. But although the immediately preceding verses provided the main influence, *καταπέψαι* (see also below on *κόρῳ*) is simply one element in a broader theme that permeates much of the ode, namely the contrast between proper and improper behaviour at symposia. Hieron and the new version of Tantalus' banquet serve as a model for the former, whereas the rejected version of Tantalus' banquet and his theft of nectar and ambrosia serve as a model for the latter. See Young, *Three Odes* 12, note 1; Slater, *CJ* 200; and above on *παίζομεν* (16).

The only other example of metaphorical *καταπέσσω* is *Il.* 1.81 where it is used of 'digesting' anger, but metaphorical *πέσσω* is common, although the meaning is slightly different. The prefix is intensive, 'completely.' For the imagery compare Emped. fr. 144 *νηστεῦσαι κακότητος*.

56

μέγαν ὄλβον: although Tantalus' wealth became proverbial (see Hylén 27–31), it is clear from the context that *ὄλβος* refers not so much to material wealth as to a blessed state of happiness or good fortune resulting from *τιμή* conferred by the gods, that is, from being allowed to dine with them on Olympus. For *ὄλβος* associated with a divinely bestowed *τιμή* compare *P.* 1.46–8, 4.255–60; *I.* 4.58–9 and 6.12–13. The gods are frequently said to give *ὄλβος*, but like other gifts of the gods it is often impermanent and the greater it is, the more likely it is to be abused and therefore lost: compare *P.* 3.105–6 *ὄλβος οὐκ ἐς μακρὸν ἀνδρῶν ἔρχεται / σάος, πολὺς εἰ̂τ' ἂν ἐπιβρίσαις ἔπηται*. In general, see De Heer passim.

κόρῳ: the sequence which Pindar adopts here to denote the stages of Tantalus' downfall involves the quasi-genealogy *ὄλβος – κόρος – ἄτη*. In *P.*

2.26–8 describing Ixion's downfall the sequence *ὄλβος* – *ὕβρις* – *ἄτη* is adopted and various other permutations are found in writers of the sixth and fifth centuries. It must suffice for our purposes to refer to D.H. Abel, 'Genealogies of Ethical Concepts from Hesiod to Bacchylides,' *TAPA* 74 (1943) 92–101, and R.E. Doyle, '*Ὄλβος*, *Κόρος*, *Ὕβρις* and *Ἄτη* from Hesiod to Aeschylus,' *Traditio* 26 (1970) 293–303. As Doyle points out, the four stages implied in his title are not explicitly combined anywhere as a tetralogy, but he should not have denied that such a sequence existed simply because all four words are not found together. All four ideas are clearly present here. Tantalus had great *ὄλβος*, but because he was greedy for more (*κόρος*) he stole from the gods (*ὕβρις*) and consequently met with ruin (*ἄτη*). The word *ὕβρις* is not actually used, but theft from the gods is obviously an hubristic act. Similarly in *P.* 2.26–8 Ixion had much *ὄλβος*, but because he was greedy for more (*κόρος*) he attempted to seduce Hera (*ὕβρις*) and suffered *ἄτη*. Here the word *κόρος* is not actually used, but it is implicit in *οὐχ ὑπέμεινεν*.

κόρος can have either the passive meaning 'state of excess, satiety' or the active meaning 'desire for excess, greed,' here obviously the latter. Similarly, *ὕβρις* can mean either 'arrogance' or what results from arrogance, that is, 'brutality, violence.' Usually it is *κόρος* that leads to *ὕβρις* (for example, Solon fr. 6.3 *τίκτει γὰρ κόρος ὕβριν*), but occasionally the parentage is reversed (for example, *O.* 13.10 *Ὕβριν, Κόρου ματέρα*). As Denniston-Page rightly point out on Aesch. *Agam.* 757–62, 'that is an opposite point of view of the same circumstances – you may say that it is excess of wordly goods which leads to arrogance of character, but you may also say that it is the man whose character is given to arrogance who allows his prosperity to pass the limits of moderation.'

As was mentioned above, in the parallel passage of *P.* 2.26–8 we have specific reference to *ὕβρις* rather than to *κόρος*. The same choice might have been made here, but Pindar probably preferred to use a word which was especially appropriate in this context, that is, a word which could suggest gluttony as well as greed (see above on *καταπέψαι* and for *κόρος* of gluttony see my 'Herodas 5.1,' *HSCP* 82 [1978] 161–5). Jurenka 12 less plausibly argues that Pindar chose both *καταπέψαι* and *κόρῳ* because he had in mind Tantalus' punishment of eternal hunger and thirst.

ἔλεν: by making Tantalus rather than *ἄτα* the subject of the verb Pindar stresses Tantalus' responsibility for his actions and for the ruin that resulted from them (so Furtwängler 109). It was a commonplace to speak of the impermanence of success and the capriciousness or unpredictability of the powers that determine man's lot in life, but the statement is also often made

that man should blame himself rather than the gods for adversity, for example, *Od.* 1.32–4, Solon frr. 4.1 ff and 11, Theognis 833–6, and especially Bacch. 15.51–64.

For the combination *ἔλεν ἄταν* compare *P.* 2.26 *γλυκὺν ἑλὼν βίοτον*, 2.30 *ἐξαίρετον ἔλε μόχθον* (both of Ixion), 3.24–5 *ἔσχε τοι ταύταν μεγάλαν ἀνάταν / ... λῆμα Κορωνίδος*, and Eur. *Hipp.* 1289 *φανερὰν δ' ἔσχεθες ἄτην*. According to Dornseiff 134, 'Das Simplex stellt sich ein, wo sich einem das Einfache oder das Ewige auf die Zunge drängt. Das Kompositum dagegen ist zeremoniös, weltmännish, zivilisiert, rhetorisch, theatralisch.'

57

ἄταν: here 'ruin,' as the apposition of *λίθον* clearly shows, whereas in the parallel passage from *P.* 2.28–9, *ἀλλά νιν ὕβρις εἰς ἀνάταν ὑπεράφανον / ὥρσεν*, Doyle 295 (see above under *κόρῳ*) rightly argues that *ἀνάταν* means 'delusion.' Both meanings of *ἄτη* appear as early as Homer, but Pindar seems to distinguish between the two forms, using *ἄτα* of 'ruin' and *ἀνάτα* of 'delusion' (see Forssman 15, note 3). On the concept of *ἄτη* in general see J. Stallmach, *Ate* (Meisenheim am Glan 1968) 62–3 on Pindar, and R.D. Dawe, 'Some Reflections on Ate and Hamartia,' *HSCP* 72 (1968) 89–123.

ὑπέροπλον: 'exceedingly great, overwhelming' (for the etymology see O. Szemerényi, *Gnomon* 49 [1977] 6), but the word is often (always in Homer and elsewhere in Pindar) used with the meaning 'insolent, presumptuous' and Pindar may have chosen it here because in addition to describing the extent of Tantalus' ruin it could also suggest the conduct which caused the ruin. Compare fr. 92 *κείνῳ* (sc. *Τυφῶνι*) *Αἴτνα δεσμὸς ὑπερφίαλος ἀμφίκειται*, where *ὑπερφίαλος* similarly describes extent and suggests conduct.

Lengthening, as here, before *πλ* is much commoner in Pindar than correption (see Heimer 90).

ἄν τοι: Fennell's emendation of the mss' unmetrical *τάν οἱ*. Hermann's *ἄν οἱ* involves less alteration and *οἱ* was read by the scholiasts (compare schol. 91b *τὸ γὰρ οἱ ἰσοδυναμεῖ τῷ αὐτῷ*), but Pindar's practice, and in fact the practice of most Greek poets, is to preserve the digamma in the third person pronoun and to place the pronoun at a point in the verse where 'the digamma is metrically effective' (P. Maas, *Greek Metre* [Oxford 1962] 82–3). As was mentioned in the note on *οἱ* in v 23, the only exceptions in Pindar are the present verse and *οὗς οἱ* in fr. 169.51. C. Pavese, *HSCP* 72 (1967) 85, noting that Fennell's *τοι* is often accepted for the former, suggests the same

emendation for the latter. If we were to retain *οἱ* in both passages, the digamma would be metrically unnecessary. A further advantage in adopting *τοι* is that it removes the awkward combination *οἱ ... αὐτῷ*.

Those who keep both datives explain them in various ways. P. Von der Mühll, *MH* 11 (1954) 52–3, argues for the double dative construction, treating *οἱ πατήρ* as *pater eius* (so Boeckh) and adducing *Il.* 13.600 *σφενδόνῃ, ἣν ἄρα οἱ θεράπων ἔχε ποιμένι λαῶν*. He compares *O.* 1.65, 9.15, 14.22 and *P.* 9.82 for the position of *οἱ* close to words denoting family relationship, but in all of these *οἱ* follows the noun in question. Dissen takes *οἱ* with the verb and *αὐτῷ* with *καρτερόν*, maintaining that *αὐτῷ* has been added in order to emphasize the apposition of *ἄν* and *λίθον*. Heimsoeth 7–8 follows Dissen in part, but states that since the verb has to be taken both literally and metaphorically, this calls for two datives, one with each sense of the verb. A. Luppino, 'Esegesi pindarica,' *PP* 14 (1959) 359–61, implausibly argues that the father is Tantalus and that *οἱ ... αὐτῷ* is reflexive, comparing *Il.* 9.324 *κακῶς δ' ἄρα οἱ πέλει αὐτῇ*. There are no examples, however, of this reflexive combination in Pindar. If *οἱ* is to be retained, Dissen's explanation seems best, but on balance I prefer to follow Snell and Turyn in adopting *τοι*. The mss' *τάν οἱ* represents a common type of error in which letters have been transposed (for other examples see Douglas Young 106–7) and the mss incorrectly record a relative beginning with *tau* in *P.* 2.7, 2.39 and *N.* 5.13. For *τοι* immediately following a relative compare *O.* 6.29. Of the various other emendations suggested, Schmidt's *οἷον*, which he later changed to *οἷαν*, is the only one which has met with much favour (it is printed in Bowra's edition), but it is palaeographically less plausible. See also the following note.

πατήρ: Zeus, in his familiar capacity as *πατὴρ ἀνδρῶν τε θεῶν τε* (often in Homer). Here the preceding *Ὀλύμπου σκοποί* (compare *O.* 14.12 *πατρὸς Ὀλυμπίοιο*) removes any ambiguity. In Euripides (*Or.* 5, 346, *IA* 504) and commonly thereafter (see Hylén 11–13), Zeus is named as the father of Tantalus, but it is unlikely that Pindar would want us to think of this relationship in a context where Tantalus is the very antithesis of the victor, an additional argument against reading *οἱ πατήρ* in the sense of *pater eius*. It may also be that before Euripides there was no firm tradition concerning Tantalus' parentage. Some later sources name Tmolus or Hymenaeus as his father (Hylén 13–14).

57–7b

ὕπερ / κρέμασε: for the division compare *O.* 6.53–4 *ἔν / κέκρυπτο*,

I. 3.18–18b *ἐξ / ἄλλαξεν*, 6.8–9 *κάτα / σπένδειν*, but see Douglas Young, *GRBS* 7 (1966) 13–15.

The verb is metaphorical with *ἄταν ... ἄν*, but literal with *λίθον*. Metaphorical use of *κρεμάννυμι* and its compounds is very common: compare especially Theognis 205–6 *ἀλλ' ὁ μὲν αὐτὸς ἔτεισε κακὸν χρέος, οὐδὲ φίλοισιν / ἄτην ἐξοπίσω παισὶν ἐπεκρέμασεν*, *O.* 6.74, 7.24–5; *I.* 2.43, 8.14; and see LSJ s vv *ἐπικρεμ.* and *ὑπερκρεμ.*

57b

καρτερὸν αὐτῷ λίθον: this form of Tantalus' punishment is recorded several times before Pindar: *Nostoi* fr. 10 Allen *ὑπὲρ τῆς κεφαλῆς ἐξήρτησεν* (sc. *Ζεὺς*) *αὐτῷ πέτρον*, Arch. fr. 91.14–15 *μηδ' ὁ Ταντάλου λίθος / τῆσδ' ὑπὲρ νήσου κρεμάσθω*, Alcman fr. 79 (text corrupt), Alcaeus fr. 365 *κεῖται πὲρ κεφάλας μέγας, ὦ Αἰσιμίδα, λίθος*, and Pindar mentions it again in *I.* 8.9–11 *ἐπειδὴ τὸν ὑπὲρ κεφαλᾶς / λίθον γε Ταντάλου παρά τις ἔτρεψεν ἄμμι θεός, / ἀτόλματον Ἑλλάδι μόχθον*. For subsequent references see Hylén 53–63 and for Tantalus' other punishments see below on v 60.

The similarity between Pindar's description of the myths of Tantalus and Ixion extends even to repetition of the use of apposition: compare *P.* 2.39–40 *ἅντε* (sc. *νεφέλαν*) *δόλον αὐτῷ θέσαν / Ζηνὸς παλάμαι, καλὸν πῆμα*. Note also the apposition in the passage quoted above from *I.* 8. On the various forms of apposition in Greek see K-G 1.281–90.

Compare Eur. fr. 1044 *καρτερὸν λίθον*. The position of *αὐτῷ* suggests that it is *ἀπὸ κοινοῦ* with *καρτερόν* and *ὕπερ κρέμασε*.

58

μενοινῶν κεφαλᾶς βαλεῖν: 'eager to cast it from his head.' Farnell calls this 'an impossible expression to describe the passive and hopeless terror of Tantalos' and he adopts Garrod's *μένων οἱ* (proposed in *CQ* 1 [1907] 144). Some translate 'expecting it to strike his head,' but *μενοινάω* never has this meaning. Although it is true that Tantalus is more commonly depicted as living in a passive state of 'never-ending apprehension' (Garrod), I see no reason why Pindar could not represent him as actively eager to remove the cause of his anxiety. See also below on *ἀπάλαμον*. The objection is often raised that *βαλεῖν* cannot equal *ἀποβαλεῖν*, but this is essentially the force of *ψυχὰς βάλον* in *O.* 8.39 and the ablatival genitive or genitive of separation is common in Greek (see K-G 1.394–9, Schwyzer 2.91–5, and compare Eur. *Tr.* 1121 *πύργων δίσκημα*).

εὐφροσύνας ἀλᾶται: the genitive is of the same type as above. Compare *N.*

8.4 *καιροῦ μὴ πλαναθέντα* and see Collard on Eur. *Suppl.* 62. Pindar chose *εὐφροσύνας* rather than, for example, *εὐπραξίας* (cf Eur. *Tr.* 640 *ἀλᾶται τῆς πάροιθ' εὐπραξίας*) because the former is a common word to denote the good cheer that is present at banquets (see Latacz 165–7). Compare especially Solon fr. 4.9–10 *οὐ γὰρ ἐπίστανται κατέχειν κόρον οὐδὲ παρούσας / εὐφροσύνας κοσμεῖν δαιτὸς ἐν ἡσυχίῃ*. Tantalus too could not restrain his *κόρος* and as a result he is deprived of the pleasures of the banquet which he formerly enjoyed. Furthermore, as Bundy 1.2 points out, *εὐφροσύνα* in Pindar often refers to the 'drinking and merriment' of the 'victory revel.' Tantalus' sympotic behaviour is the antithesis of the behaviour which we are to assume was typical of Hieron (compare vv 14–17). For contrasts of a similar nature compare *P.* 3.16–19 (Coronis' refusal to wait for the *τράπεζαν νυμφίαν* or the *παμφώνων ἰαχὰν ὑμεναίων*) with *P.* 3.88–95 (the *ὄλβος* of Peleus and Cadmus whose marriage feasts the gods attended), and *P.* 4.127–31 (where Jason extended *πᾶσαν εὐφροσύναν* at a banquet) with *P.* 4.293–7 (where it is implied that the exile is denied the joy of the symposium). Pindar's choice of *ἀλᾶται* may have been influenced by the lack of sympotic enjoyment experienced by exiles, since Tantalus resembles an exile (*ἀλήτης*, compare *Il.* 6.200–2) in his exclusion from the symposium. In *P.* 1.95–8 Phalaris, who is like Tantalus in that he is the antithesis of Croesus (94) and by implication Hieron, is overwhelmed by *ἐχθρὰ ... φάτις* and no *φόρμιγγες ὑπωρόφιαι* celebrate him. For the lack of symposia after death compare fr. 1009 *PMG* *ἔπειτα κείσεται ... συμποσίων τε καὶ λυρᾶν ἄμοιρος ἰαχᾶς τε παντερπέος αὐλῶν*.

59

ἀπάλαμον: here 'helpless,' but in *O.* 2.57, the only other occurrence in Pindar, 'lawless, wicked.' The adjective is formed from *παλάμη*, 'hand,' with privative *alpha* and the relationship between its two meanings is succinctly described by Müller 17: 'Wer mit seinen Händen ungeschickt ist, kann sich nicht helfen, er kann aber auch durch seine Unbeholfenheit Schaden anrichten, so dass *ἀπάλαμ(ν)ος* einerseits "hilflos," andrerseits "roh, plump, gewalttätig" heissen kann.' On the other passages where this adjective appears, see also Glaser 13–16, van Leeuwen 1.172–5, Page, *Sappho and Alcaeus* 315, and van Groningen, *Théognis* 113.

The form *ἀπάλαμον*, found only here and in Hes. *Erga* 20 (although Pindar also has *βαρυπάλαμος* and *πυρπάλαμος* and Aeschylus has *εὐπάλαμος* and *δυσπάλαμος*), is a Byzantine emendation *metri causa* of the mss' *ἀπάλαμνον*. The initial *alpha* is artificially long (compare *ἀθάνατος*) in both passages and Tovar 53 may be right in maintaining that 'the metrical

lengthening and the ending testify to direct imitation' of Hesiod. For other examples in Pindar where a *nu* has been incorrectly added or dropped see Douglas Young 102.

Although the literal force of *παλάμη* is often only weakly felt in this compound, it may be that Pindar intended us to visualize a Tantalus whose hands are incapable of casting the overhanging stone from his head. If so, this would support the interpretation given above on v 58.

βίον: there has been considerable discussion concerning the place where Tantalus endured his life of everlasting punishment. In the *Odyssey* he is in the underworld and in Eur. *Or.* 7 he is somewhere between heaven and earth (*ἀέρι ποτᾶται*), but in Pindar there is no clear indication where Tantalus is punished. Comparetti (see below on v 60), along with a few others, argues at length that in the *Nostoi* (fr. 10 Allen) Tantalus was depicted as suffering his punishment on Olympus and that Pindar is following the *Nostoi*, but the summary account of the *Nostoi* given by Athenaeus is vague about location and I cannot think of anyone else in Greek mythology who suffers punishment on Olympus. Furthermore, I find it hard to conceive of Pindar's representing the gods as deriving a certain sadistic pleasure from the constant sight of Tantalus present at their banquets, but prevented from enjoying them.

For a discussion of the accusative case see below on v 60.

ἐμπεδόμοχθον: compare *N.* 7.98 *ἐμπεδοσθενέα βίοτον* and for other compounds of *ἔμπεδος* see C. Theodoridis, '*ἐμπεδολεκαρύταινα* (Com. adesp. fr. 55 Dem.),' *Glotta* 54 (1976) 235–9. Pindar is fond of piling up epithets without any connective between them (see Dissen 2.326 for examples). This is especially common when they have a cumulative rather than distinctive significance. G. Meyer, *Die stilistiche Verwendung der Nominalkomposition im Griechischen* (Leipzig 1923) 95–6, lists *ἐμπεδόμοχθον πόνον* among examples of compounds in which one element is a synonym of the noun modified, but since the compound goes more closely with *βίον* than with *πόνον* the repetition is less obvious than it is in the other Pindaric passage he cites, *P.* 4.262 *ὀρθόβουλον μῆτιν*.

For another parallel from the Ixion myth, compare *P.* 2.30–1 *ἐξαίρετον ἔλε μόχθον· αἱ δύο δ' ἀμπλακίαι / φερέπονοι τελέθοντι*.

60

μετὰ τριῶν τέταρτον πόνον: the most controversial passage in *O.* 1. The various interpretations may be grouped in the following categories:

1/ Tantalus is a fourth sinner along with three others, Ixion, Sisyphus, and

Tityus (for example, schol. 97a, Boeckh, Welcker, Tafel, Hartung, Rauchenstein 10–11, Chistoni, Cookesley, Donaldson, Fennell, J. Mesk, 'Tantalos bei Pindar,' *Charisteria Alois Rzach* [Reichenberg 1930] 142–7), or Danaides, Sisyphus, and Tityus (Farnell), or Prometheus, Sisyphus, and Tityus. The latter is the view of L. De Piceis Polver, 'Per l'interpretazione di Pindaro, *Ol.* 1 62,' *Annali dell'istituto superiore di magistero del Piemonte* 1 (1927) 40–2, who notes that Prometheus, Sisyphus, and Tantalus form a triad in Hor. *Epode* 17.65–9 and that Tityus is mentioned four times in the *Odes*. For reasons of symmetry Horace could not combine all four in the *Epode*.

2/ The three torments are hunger, thirst, fatigue from standing (the latter is an absurd inference from *Od.* 11.583 *ἑστεῶτ' ἐν λίμνῃ*), and the fourth is the rock (schol. 97b, Thiersch); the three are hunger, thirst, rock, and the fourth is Tantalus' realization that his suffering will be unending because he is immortal (D. Comparetti, 'Die Strafe des Tantalus nach Pindar,' *Philologus* 32 [1873] 227–51, Seymour, Boehmer, Fraccaroli 176–7, note 2, Méautis 122), or the banishment of Pelops from Olympus (N. Camarda, *Osservazioni alle parole μετὰ τριῶν τέταρτον πόνον di Pindaro* [Messina 1873], Mezger, Furtwängler 111–12, Jurenka, *WS* 154, Gildersleeve, G. Tarditi, 'Il *τέταρτος πόνος* di Tantalo,' *PP* 9 [1954] 204–11), or the *βίος* of v 59 (Friederichs 7–8, C. del Grande, 'Il quarto travaglio di Tantalo,' *Filologia minore* [Milan 1967²] 145–8, or 'animi sollicitudo in perpetuo periculo versantis' (L. Cerrato, *De quarta Tantali poena apud Pindarum* [Casali 1884]); the four are *μενοινῶν ... βαλεῖν, εὐφροσύνας ἀλᾶται, βίον ἀπάλαμον*, and *βίον ἐμπεδόμοχθον* (E. Griset, *Saggio d'interpretazione estetica ed esoterica di un famoso passo pindarico* [Pinerolo 1926]).

3/ Tantalus has lived the three lives mentioned in *O.* 2.68 and now he must live a fourth life of eternal torment (Heimsoeth 8–9).

4/ The expression is proverbial, amounting to 'torment upon torment' or 'exceeding torment' (Heyne, De Jongh, Schroeder, '*Μετὰ τριῶν τέταρτον πόνον* (Pind. Olymp. I 60),' *ARW* 21 [1922] 47–57, G. Lambert, '*Μετὰ τριῶν τέταρτον πόνον*,' *LEC* 2 [1933] 182–94, F. Stoessl, 'Zu Pindar Ol. 1.60,' *WS* 50 [1932] 171–3).

The first interpretation has received little support in this century. In order to defend it one must supply with *τριῶν* not *πόνων*, as would be natural, but something like 'who are tormented' (Rauchenstein supplies *ἐκείνων*, others *ἀνδρῶν*). Perhaps it might be argued that 'three torments' in this context would suggest to Pindar's audience three well-known sinners, but if this were his intent, it is surprising that he did not write *τέταρτος* (de Pauw's emendation). Rauchenstein adduced Soph. *El.* 708 *Βοιωτὸς ἄλλος, δέκατον ἐκπληρῶν ὄχον* as a parallel for *τέταρτον* instead of *τέταρτος*, but Comparetti rightly points out that there is nothing in this passage

comparable to μετὰ τριῶν. An additional difficulty is that there seems not to have been any traditionally recognized triad of sinners apart from Tityus, Sisyphus, and Tantalus who are combined in *Od.* 11.576–600, so that unless Pindar was referring to some work of art or literature which would have been familiar to his audience, but which has since been lost, he could hardly have expected the allusion to be understood.

The second interpretation, with its disagreement about the nature of the four torments, also inspires little confidence. Most of its supporters assume that two of the torments are hunger and thirst, but these are not mentioned by Pindar and it is questionable whether they are to be inferred from the subsequent reference to nectar and ambrosia. Polygnotus, Pindar's contemporary, represented Tantalus as tormented by hunger, thirst, and the rock (Paus. 10.31.12), but we have no means of determining whether the combination was influenced by Pindar. The date of the painting is generally thought to be later than that of *O.* 1. But even if we were to admit the possibility that the three torments are hunger, thirst, and the rock, what is the fourth? It can hardly be the βίος of v 59, since this is simply a general statement elaborating on the preceding verse (which is in turn an elaboration on the reference to the rock) and not a separate torment. Either Pelops' expulsion from Olympus or Tantalus' realization that because he is immortal his suffering will be eternal would be acceptable as a fourth torment, but neither is immediately obvious and therefore both are suspect. Not surprisingly, Griset's view that four torments are lurking in vv 58–9 has found no support.

The third interpretation is based on an unjustified transference from the totally different religious background of *O.* 2.

We come now to the fourth interpretation, the one which I find most attractive, although my argument will differ in some details from the views expressed by others. The first point to be established is the relationship between βίον and πόνον. The latter has traditionally been explained as standing in apposition to the former, but Tarditi comments that ἔχει βίον in place of ἄγει βίον constitutes 'un'improprietà di ordine linguistico' and that βίον should be considered an accusative of duration of time (so also Camarda). Tarditi's objection on linguistic grounds to ἔχει βίον = ἄγει βίον is not fully justified, since although this use is not common, it does occur (compare Arist. fr. 899.1 βέβαιον ἕξεις τὸν βίον and Men. fr. 1083.1 ἀμέριμνον ἔχῃ βίον. Compare also Eur. fr. 408 ἐν ἐλπίσιν χρὴ τοὺς σοφοὺς ἄγειν βίον, where ἄγειν is Schmidt's emendation (accepted by Nauck) of ἔχειν. Examples of ἔχειν βίον where βίον means 'livelihood,' eg, Arist. *Ranae* 1218, are not pertinent). Nevertheless, its rarity may well have aroused the suspicion of the audience that a different noun would be forth-

coming as the object of the verb. This suspicion might then be confirmed by the presence of *πόνον*, since *πόνον ἔχειν* is common, for example, *Il.* 5.667, 6.525, 13.2, 15.416; *Od.* 8.529, 13.423; *P.* 2.79; *N.* 3.12; Bacch. fr. 11.7 (note the emphasis on duration of time in the preceding verses), Aesch. *PV* 931, Soph. *OC* 1674 *πόνον ἔμπεδον εἴχομεν*, Eur. *Cycl.* 1. Tarditi might have strengthened his argument by drawing attention to vv 97–8 where *λοιπὸν ἀμφὶ βίοτον* balances *βίον* and *ἔχει εὐδίαν* balances *ἔχει πόνον*. There can be little doubt that Pindar intended us to see a contrast between the kind of life Tantalus and an athletic victor (Hieron) lead. We should also compare the accusative *τοῦτον χρόνον* in v 115 (note the repetition of the demonstrative and see Köhnken, *CQ* 205–6, note 1). Pindar's prayer is, in effect, that Hieron's life may be the opposite of Tantalus'. If this explanation is correct, we have an additional reason for rejecting the view that v 59 represents the fourth torment.

Schroeder, who was the first to offer a detailed argument in favour of the proverbial character of the passage, supports his interpretation by comparing the proverb *τρία κακά* (see Pearson on Soph. fr. 908), which he thinks lies behind expressions like *πόνος πόνῳ πόνον φέρει* (Soph. *Ajax* 866, compare Aesch. *Pers.* 1041), and by comparing passages such as *τρὶς μὲν ... τρὶς δὲ ... τὸ δὲ τέταρτον* (*Il.* 5.436–8, a formula repeated several times), *τριχθά τε καὶ τετραχθά* (*Od.* 9.71, *Il.* 3.363, compare *Il.* 1.128), *ταὐτὰ δὲ τρὶς τετράκι τ' ἀμπολεῖν* (*N.* 7.104), *τρισμάκαρες Δαναοὶ καὶ τετράκις* (*Od.* 5.306), etc. For many more examples see Göbel passim.

Stoessl adopts a somewhat different approach. He argues on the basis of *P.* 3.81–2 *ἓν παρ' ἐσλὸν πήματα σύνδυο δαίονται βροτοῖς / ἀθάνατοι* and Aesch. *Suppl.* 1069–70 *τὸ βέλτερον κακοῦ / καὶ τὸ δίμοιρον αἰνῶ* that it was proverbial to speak of life as containing two parts unhappiness and one part happiness. Pindar has this proverb in mind, but in order to emphasize the extent of Tantalus' suffering he states that Tantalus' life contains more than the usual ratio of good fortune to misfortune: 'er hat nicht zwei Teile Leid und einen Teil Freude ... sondern ein Unglück, das nicht nur drei Teile Leid (*μετὰ τριῶν*), die schon allein das ganze ausmachen, in sich vereinigt, sondern noch übermächtiger ist, ein *τέταρτος πόνος μετὰ τριῶν*. Man sieht also eine Übersteigerung des vorhandenen Sprichwortes, um das Leid des büssenden Tantalos als über das volle Mass hinausgehend, also als besonders gewaltig, als übergross zu bezeichnen.' Stoessl finds a reverse situation in Aesch. *Cho.* 238–9 *ὦ τερπνὸν ὄμμα τέσσαρας μοίρας ἔχον / ἐμοί* where Electra describes her life as now containing four parts joy, which she then proceeds to define in a rationalistic fashion.

I prefer Schroeder's explanation because of the much greater number of parallels, nor do I see any problem in the fact that this precise form of the

proverb does not appear elsewhere, since the examples listed above reveal considerable freedom of structure. The advantages of this interpretation are obvious: it removes the difficulties which we have seen are present in the various attempts to define the four sinners or the four torments and at the same time it provides us with an emphatic description of the extreme suffering Tantalus endures, an emphasis which we expect to find in view of the *ἄταν ὑπέροπλον* which Tantalus has received through his abuse of the gods' *τιμή*.

μετά: only here and in *O.* 2.34 *εὐθυμιᾶν τε μέτα καὶ πόνων* does Pindar use *μετά* with the genitive of an abstract noun, a radical departure from Homer as Fogelmark 134 points out. For an analysis of the use of *σύν* and *μετά* in a variety of authors from Homer on, see Fogelmark 133–5 and M. Griffith, *The Authenticity of Prometheus Bound* (Cambridge 1977) 192–3.

τέταρτον: Pindar elsewhere uses the commoner form *τέτρατος*, both of which forms appear in Homer. E. Benveniste, *Noms d'agent et noms d'action en indo-européen* (Paris 1948) 157–9, quotes this passage along with many others as an illustration of the principle according to which 'le nombre ordinal ne figure pas dans plusieurs termes successifs, mais une seule fois et après un nombre cardinal, pour achever une totalité.'

Méautis 123 draws attention to the presence of the number four in the Ixion myth (*P.* 2.40–1 *τὸν δὲ τετράκναμον ἔπραξε δεσμόν / ἑὸν ὅλεθρον ὅγ'*) and suggests the possibility of 'une influence pythagoricienne,' but this is unlikely at least in the *O.* 1 passage, especially if it is correctly interpreted as proverbial.

ἀθανάτους: there is also good ms support for the reading *ἀθανάτων* and a decision is difficult. Bowra, Turyn, and Snell print the accusative, whereas earlier editors tend to prefer the genitive. With the accusative the meaning would presumably be 'having deceived the immortals,' since I know of no example where the accusative after *κλέπτειν* denotes the source from which something is stolen, although it should be recognized that this construction is found with verbs of 'taking away' (compare *P.* 3.97–8 and Schwyzer 2.82). For the wide range of meanings possible for *κλέπτειν* and its compounds, see Denniston on Eur. *El.* 364. With regard to the genitive compare Eur. *Helen* 1277 *νόμιμα μὴ κλέπτειν νεκρῶν* where *νεκρῶν* seems to depend more on the verb than on *νόμιμα*, just as here it would depend more on *κλέψαις* than on the nouns of v 62. I suspect that Pindar may have preferred the accusative because of the proximity of *τριῶν* and the consequent risk that the two words might be taken together.

For the hyperbaton see notes on vv 12 (*ὅς*) and 48 (*ὕδατος ὅτι*).

κλέψαις: here, as frequently elsewhere, the mss fluctuate between the endings -ας and -αις for the aorist participle. Some editors print -αις throughout, perhaps rightly, since there is no apparent reason why Pindar would have used both forms and since it is more likely that -αις would have been altered to -ας than the reverse. The question is fully discussed by Verdier 65–103.

For references to Tantalus' theft, see Hylén 35–6. Pindar seems to have invented it, perhaps using Prometheus' theft of fire as his model (Hes. *Theog.* 565–6).

61

ἁλίκεσσι: the effect of this word is to provide a contrast similar to that of θεὸν ἀνήρ in v 64, both ἀθανάτους and ἁλίκεσσι achieving prominence from their position. The gods are 'immortal, ageless,' whereas ἁλίκεσσι implies that Tantalus' companions are subject to the constraints of age. The contrast between mortality and immortality is also made in the parallel example of Prometheus' theft (compare Aesch. *PV* 8–9 and 82–3).

Elsewhere in Pindar the dative plural appears in the form ἅλιξι and similar variations are found with other words (for example, ὠδίνεσσι fr. 33d. 3, but ὠδῖσι *P.* 9.85).

συμπόταις: for the symposium-motif see notes on vv 16 (παίζομεν), 37–8, 55 (καταπέψαι), 58 (εὐφροσύνας ἁλᾶται), 92 (κλιθείς), and 98.

62

νέκταρ ἀμβροσίαν τε: for the meaning of nectar and ambrosia and their association with immortality, see Richardson on *HDem* 237, also Duchemin 247 ff. Pindar may have thought of them both as liquids in view of his use of στάζω in *P.* 9.63 νέκταρ ἐν χείλεσσι καὶ ἀμβροσίαν στάξοισι, θήσονταί τέ νιν ἀθάνατον.

The position of τε at the end of a verse is not unusual (compare *O.* 10.59, 14.15; *P.* 3.94; *I.* 7.33).

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ἄφθιτον: in the parallel example quoted above from *P.* 9.63 we find ἀθάνατος and prior to Pindar and Aeschylus the standard practice is to use ἄφθιτος only of things. Metrical convenience and the presence of ἀθάνατος (60 and 65) no doubt influenced Pindar's choice. For an analysis of the use of both words, see M. Treu, 'Griechische Ewigkeitswörter,' *Glotta* 43 (1965) 1–24, esp. 7–15.

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† *θέσαν αὐτόν* †: this is the reading found in the majority of the mss, a few recording *θέσαν*, *θέσσαν*, *θέσσαν αὐτόν*, and *ἔθεσαν αὐτόν*. Of the many emendations which have been offered, only Rauchenstein's *θῆκαν* and Mommsen's *θέν νιν* deserve serious consideration. Rauchenstein defends an emendation which had been discarded by Schneidewin ('neque *θῆκαν* dedit poeta vel propter praegressum *δῶκεν* et subsequens *προῆκαν*'), arguing that the 'similitudo soni' is unobjectionable and that *θῆκαν* was altered to *θέσαν* because that is the form found elsewhere in Pindar. Two criticisms have been levelled against Rauchenstein's emendation, that Pindar does not use this form of the aorist plural and that the corruption is difficult to explain. The first is invalid, since *θῆκαν* appears several times in Homer and *ἔθηκαν* is found in Bacch. 3.7, but the second is of some weight. It seems unlikely that it would have been felt necessary to emend *θῆκαν* or even to have inserted a marginal gloss *θέσαν* which might later have replaced the original reading, although obviously the possibility cannot be denied. Such an explanation, however, would adequately account for Mommsen's *θέν νιν* (described as a 'wunderschöne Verbesserung' by Wilamowitz 236, note 3), since one can easily see why *θέν* might have been emended or glossed. A difficulty here is that *θέν* is virtually a *hapax legomenon* in literary texts, although the imperfect *τίθεν* = *τίθεσαν* in *P.* 3.65 and the widely accepted *ἀνέθεν* for the mss' *ἀνέθεντο* in Sim. fr. 108.2 Diehl (compare also Hes. fr. 205.7 and note *ἔδον* in *Theog.* 30) may provide adequate support. It should be noted, however, that *ἔθεν* and *ἀνέθεν* are found several times in inscriptions (for example, Pausanias 5.23.7, *ABSA* 56 [1961] 175, *TAPA* 108 [1978] 94). A further difficulty is the presence of *αὐτόν* in many of the mss, since it is more likely that *αὐτόν* was inserted because in the original text the verb was used without an object than because it was felt that *νιν* required an explanation. An object is of course unnecessary (compare, for example, *O.* 6.53, *P.* 4.34, *N.* 10.61–2), although it could easily be introduced by emending *οἷσιν* to *οἷς νιν* (Bergk) or *οἷς ἵν* (Young, *GRBS* 7 [1966] 18). On balance I slightly prefer *θῆκαν* (so also, for example, Schroeder, Puech, Farnell, Bowra, Turyn) to *θέν νιν* (adopted by Snell), but I have no great confidence in either one. Some argue that emendation is unnecessary and defend *θέσσαν* or *ἔθεσαν*, but there is no other example of the aorist of *τίθημι* with double *sigma* and the latter is metrically difficult.

εἰ ... ἁμαρτάνει: the gnomic utterance is so framed as to remind us of the conditional sentence in vv 54–5 which introduced the account of Tantalus' downfall and to inform the audience that that account has now been

concluded. At the same time it provides a transition from the myth of Tantalus to the main myth of Pelops. The ring-composition consists of several parallel elements: both sentences begin with *εἰ*, both end with a brief apodosis, and *θεὸν ἀνήρ τις* balances chiastically *τιν' ἄνδρα θνατὸν* 'Ολύμπου *σκοποί*. See also below on *ἁμαρτάνει*.

For the commonplace that one's actions cannot be kept secret from the gods, compare especially Hes. *Theog.* 613 *ὡς οὐκ ἔστι Διὸς κλέψαι νόον οὐδὲ παρελθεῖν* (illustrated in the following verses by reference to Prometheus; similarly *Erga* 105, also of Prometheus), *P.* 3.29–30 *κλέπτει τέ μιν / οὐ θεὸς οὐ βροτὸς ἔργοις οὔτε βουλαῖς*, Men. fr. 683 K-T, and Eur. fr. 835 (for additional parallels see West on Hes. *Erga* 268):

ὅστις δὲ θνητῶν οἴεται τοὐφ' ἡμέραν
κακόν τι πράσσων τοὺς θεοὺς λελῆθέναι,
δοκεῖ πονηρὰ καὶ δοκῶν ἁλίσκεται,
ὅταν σχολὴν ἄγουσα τυγχάνῃ Δίκη.

The language of this fragment and of Pindar resembles that of the question said by Theon (2.97, 30–2 Spengel) to have been asked Pittacus, *εἰ λανθάνει τις τοὺς θεοὺς φαῦλόν τι ποιῶν*, to which the sage replied *οὐ οὐδὲ διανοούμενος*. It is possible that a question of this nature was in fact put to Pittacus (Simonides fr. 37.11–13 quotes a wise saying of Pittacus), but it is at least equally possible that some one, influenced by the language of Pindar or Euripides, composed the question as part of a school exercise and that then or later it was associated with the venerable name of Pittacus so as to remove the impression of its being merely a theoretical exercise.

θεὸν ἀνήρ: for the juxtaposition compare, for example, *O.* 10.21 *ἀνὴρ θεοῦ*, *I.* 4.5 *θεῷ θνατόν*, *I.* 5.11 *δαίμονας ἀνδρῶν*, fr. 225.1 *θεὸς ἀνδρί*, Hes. *Theog.* 942 *ἀθάνατον θνητή*, *HAph* 167 *θεᾷ βροτός*, and Eur. *Or.* 8 *θεοῖς ἄνθρωπος* (also with reference to Tantalus). Note that in nearly all of these the word for 'god' precedes, thereby emphasizing the pre-eminence of god over man. For many more examples see Fehling 280–5 and Richardson on *HDem* 111.

ἔλπεται: on 'hope' in Pindar see F. Nisetich, *TAPA* 107 (1977) 235–64, esp. 242–9. Pindar sometimes preserves the digamma with *ἐλπίς*, but never with *ἔλπομαι* (see Heimer 19–20).

⟨τι⟩ λαθέμεν: most editors have adopted the Byzantine supplement *⟨τι⟩*, but Mommsen proposes *⟨λε⟩λαθέμεν* and Turyn *⟨κε⟩*. The modal *κε* or *ἄν* is common after verbs of hoping (compare 109 and see P. Burguière, *Histoire*

de l'infinitif en grec [Paris 1960] 69–70), but either ⟨τι⟩ or ⟨λε⟩λαθ. is palaeographically easier, since both syllables could have been lost through haplography. Mommsen argues that the repetition τις–τι 'solutam magis quam lyricam orationem decet' and that 'multo ... praestat omissio obiecti, ut ἔρδων sit quaecunque facit (*mit seinen Thaten*), quam ἔρδων τι si quid facit (*mit einer That*),' but for the former cf *I.* 1.41 εἴ τις εὖ εἴπῃ τι and for the latter compare Eur. fr. 835.2 cited above. For the form of the infinitive see note on δαιδαλωσέμεν in 105.

ἔρδων: for the breathing see Forssman 28–32.

ἁμαρτάνει: as Dawe (see above on ἄταν, 57) convincingly demonstrates, there is frequently a much closer relationship between ἄτη and ἁμαρτία (and its cognates or synonyms) than has generally been recognized. He draws attention to the parallel myth of Ixion in *P.* 2.28–31, where we find ἀνάτα and ἀμπλακίαι, but neglects to mention the present passage. Tantalus committed an error (ἁμαρτάνει) in hoping that he could keep his action secret from the gods and this error was as much the cause of his ruin (ἄταν) as was his greed (κόρῳ). It seems, therefore, that by his use of ἁμαρτάνει Pindar wishes to remind us of ἄταν near the beginning of this segment of the Tantalus myth and as a result the ring-composition is strengthened.

65

τοὔνεκα: the reference is more to the specific act of theft described in vv 60–3 than to the general reflection of v 64. Bischoff 6–7 seems to hold the opposite view, but the primary reason for Pelops' banishment from Olympus is surely the act itself rather than the manner in which the act was committed, although the two are obviously interrelated.

προῆκαν: the same verb is used in *Il.* 1.195 with reference to one sent forth from heaven to earth.

υἱόν: the notion that an innocent descendant may suffer as the result of an ancestor's wrongdoing appears frequently in Greek literature, although usually the emphasis is on instances where the ancestor has escaped punishment. For further discussion see especially Dodds' chapter 'From Shame-Culture to Guilt-Culture' in *The Greeks and the Irrational* (Berkeley 1951) and Adkins 68–70. Partially analogous is the myth of Coronis in *P.* 3. While impregnated with the seed of Apollo she consorted with another and her offence, like that of Tantalus, did not escape the god's notice (οὐδ' ἔλαθε

σκοπόν, 27). She too was punished, but whereas Pelops suffered for what his parent did, Asclepius, Coronis' son, did not. Nevertheless, the fact that Apollo waits until the last moment to save his son's life (38–44) may show that the gods were expected to punish the innocent offspring together with the guilty parent.

ἀθάνατοι: this word seems to have been deliberately chosen in order to provide a ring-composition with *ἀθανάτους* in v 60. Tantalus deceived the immortals and the immortals therefore banished his son from heaven. Deliberate too is the juxtaposition *νἱὸν ἀθάνατοι*, for it reminds us in two ways of *θεὸν ἀνήρ* in v 64. The two pairs of words contain the identical sequence of accusative followed by nominative, but at the same time they are chiastic in terms of the sense conveyed. When man tries to play the dominant role in his relationship with the gods, when he tries to act as subject with the gods as object of his action, he fails, but when the positions are reversed and the gods are subject, their action succeeds.

⟨*οἱ*⟩: the transposition, metrically necessary, was made by Triclinius. For other examples of transposition involving 'more than pairs of juxtaposed words,' see Douglas Young 106, and for the digamma, which here obviates hiatus, see above under *ἄν τοι*, 57. *οἱ* as a possessive dative is common in Pindar (some examples in Wüst 145) and it is often separated by one or more words from the noun to which it refers.

66

ταχύποτμον: the epithet heightens the pathos of the passage and continues the contrast begun in *θεὸν ἀνήρ*. The gods are 'immortal' (*ἀθάνατοι*) and Pelops has been allowed to live in their presence, but his father's offence has caused him to lose his association with them and he must now rejoin the 'swiftly-dying' company of mortals. Pindar could have expressed this contrast by using the Homeric *ὠκύμορον*, but he preferred (perhaps coined) *ταχύποτμον* for at least two reasons. Metre requires a sequence of seven short syllables at the beginning of the verse and there can be little doubt that Pindar felt such a sequence contributed to the idea of swiftness already present in the epithet itself. Proof of this can be seen from the fact that forms of *ταχυ-* appear in the identical verse in the subsequent antistrophe and strophe (77 and 95). Somewhat similar is Aesch. *Agam.* 486 *ταχύπορος· ἀλλὰ ταχύμορον* where the resolutions, 'a rare phenomenon in the lyric iambics of Aeschylus' (Denniston-Page 230), also support the meaning of the adjectives. A second reason for choosing *ταχύποτμον* is the contribution it makes to the alliteration of the verse, the staccato effect of the repeated t's serving the same purpose as the accumulation of short syllables.

As was mentioned above, the Homeric equivalent of *ταχύποτμος* is *ὠκύμορος* and an indication that Pindar had this word in mind can be seen from the meaning he assigns to *πότμος*. In Homer *πότμος* generally denotes the fate that 'falls' (*πίπτω*) to one at the end, that is, it is virtually a synonym of *μόρος* 'death,' and the context shows that the same significance should be assigned to *-ποτμον* in our passage. Such a connotation, however, is unusual in Pindar, since in only one of the many instances of *πότμος* in Pindar does it refer to death (*I.* 7.25). Hesychius clearly had the Homeric rather than the Pindaric usage in mind when he glossed *πότμον* with *μόρον, θάνατον*.

In making the epithet modify *ἔθνος* rather than *ἀνέρων* Pindar is indulging in enallage, but as Bers 39 rightly notes, it is 'an extremely mild transfer' since 'what is true of members of a group must be true of the group as a whole.'

Correption before *τμ* in Pindar is as common as lengthening (Heimer 92). So also before *θν*, as in the following *ἔθνος* (Heimer 94).

αὖτις: the combination *πάλιν αὖτις* or *αὖτις πάλιν* is common and often it is pleonastic (for example, Soph. fr. 487.3 *πάλιν γὰρ αὖθις παῖς ὁ γηράσκων ἀνήρ* and see Renehan, *SGT* 47–50), but in the present instance it seems more natural to give each word a separate force, *πάλιν* denoting place ('back') and *αὖτις* time ('again'). On the position see Woodbury, *TAPA* 78 (1947) 373: '*αὖτις* gains new meaning from its juxtaposition with *ταχύποτμον*: not only was Pelops sent back again, but he became mortal again.' I think this is a valid observation, except that for 'he became mortal again' it would be more accurate to say 'he was sent back to rejoin the company of mortals.' There is no indication that Pelops was actually made immortal, nor do I know of any instance in Greek mythology of someone who is granted immortality and then loses it.

ἀνέρων: in the nominative singular of this word in Pindar the initial syllable is much more often short than long, whereas in the forms *ἀνέρι, ἀνέρα, ἀνέρες*, and *ἀνέρων* it is always long. For the practice in Homer and tragedy see LSJ sv.

ἔθνος: in the Homeric sense of 'company, throng.' For the later meaning 'people, nation' see A. Sideras, *Aeschylus Homericus* (Göttingen 1971) 121.

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πρός: 'towards the time of,' a temporal use of the preposition as in *πρὸς ἀῶ* (*P.* 9.25) and *πρὸς γῆρας* (*N.* 9.44). For other examples see Schwyzer 2.512. Kühner-Gerth 1.519 wrongly create the impression that the usage is restricted to prose.

εὐάνθεμον ... φυάν: the examples of *φυά* in Pindar fall into two categories: 1/ 'physical appearance, form, stature' and 2/ 'nature, birth, innate characteristics' (see David Young, *TAPA* 101 [1970] 638, note 24, Gundert 15–19). The latter meaning is often said to appear first in Pindar (for example, W.J. Verdenius, *Mnemosyne* 4.21 [1968] 141), but Arch. fr. 25.1 is an almost certain instance. LSJ, after illustrating these two categories, treat the present passage as a unique example of the meaning *'flower* or *prime of age,'* but there is no justification for separating this use of *φυά* from the first category. In *φυάν* Pindar is referring to Pelops' physical appearance or stature and the epithet 'fair blooming' indicates that it is the stature of one who has reached young manhood. For further discussion of *φυά* in Pindar see J.W. Beardslee, Jr, 'The Use of *Φύσις* in Fifth-Century Greek Literature' (Diss., Chicago 1918) 6–8; O. Thimme, '*Φύσις*, *Τρόπος*, *Ἦθος*: Semasiologische Untersuchung über die Auffassung des menschlichen Wesens (Charakters) in der älteren griechischen Literatur' (Diss., Göttingen 1935) 18–21; and F. Heinimann, *Nomos und Physis* (Basel 1945) 99–101.

In *εὐάνθεμον* we have an example of the common use of forms of *ἄνθος* in passages whose subject is youthfulness, for example, *ἥβης ἄνθος* (*Il.* 13.484, etc.), *Ἥβας / καρπὸν ἀνθήσαντ'* (*P.* 9.109–10), *εὐανθέ' ... ἀλικίαν* (*I.* 7.34), *παῖς καλὸν ἄνθος ἔχων* (Theognis 994). As several scholars have recently argued (see Raman and Borthwick cited under *ἀώτῳ* in v 15 and the literature they refer to), the basic meaning of *ἄνθος* is simply 'that which extends above the surface.' From this there developed a number of specific usages, one of which involves hair as an extension above the surface of the skin. Frequently the reference is to hair of the head, but the beard can also be described in similar language, for example, *Od.* 11.319–20 *πρίν σφωϊν ὑπὸ κροτάφοισιν ἰούλους / ἀνθῆσαι πυκάσαι τε γένυς εὐανθέϊ λάχνῃ*. The last two words of the Homeric passage suggest that Pindar may have written *εὐάνθεμον* because at this point he was thinking primarily of Pelops' sprouting beard (*λάχναι*). Forms of the same words are also associated in Solon fr. 27.5–6 *τῇ τριτάτῃ δὲ γένειον ἀεξομένων ἔτι γυίων / λαχνοῦται, χροιῆς ἄνθος ἀμειβομένης*, but here *ἄνθος* is used with reference to a complexion which changes at the time of the beard's first appearance and it is possible that with *εὐάνθεμον* Pindar had in mind a similar change in Pelops' complexion. It must be recognized, however, that *ἄνθος* often takes on a more general significance and can be used as a term to denote the best or finest (see note on *ἀώτῳ*, 15). If this is the sense which obtains in our passage, Pindar's phrase will mean simply that Pelops' form had reached its fairest peak (compare Pl. *Symp.* 183e *τῷ τοῦ σώματος ἄνθει*) and there will not be any significant difference from Aeschylus' *εὔμορφον φυήν* (fr. 273.8).

δ' ὅτε: when the sentence begins with a preposition, *δέ* is commonly found in the third position (see Slater sv 4*β*, p 123). The postponement of *ὅτε* gives greater emphasis to *εὐάνθεμον* (see note on *ὕδατος ὅτι*, 48).

68

λάχναι: as Stanford comments in his note on *Od.* 11.318–20, 'the Greeks – to judge from many appreciative references in their poetry – greatly admired the first light growth of hair on youths' faces.' For an especially elaborate illustration of this in Pindar compare *N.* 5.6 *οὔπω γένυσι φαίνων τερείνας ματέρ' οἰνάνθας ὀπώραν* and for numerous examples in other authors see Headlam-Knox on Herodas 1.52, Renehan, *SGT* 163–4, and J.W. Fitton, *Glotta* 53 (1975) 228–31. In the present passage, however, the reference is not so much to the very first stage of growth, a stage more commonly described by the word *ἴουλος* (see Fitton above) and the stage which was especially admired, as to the first beard in a more general sense. In other words Pindar is referring to Pelops' first beard rather than to the first appearance of that beard (see below on *μέλαν*). The main point that Pindar is emphasizing is that Pelops has reached the time of life at which the ability to procreate is acquired and the clause therefore leads appropriately to the mention of marriage in the subsequent verse. For the association between beards and generative power see Onians 232–3. Cairns 129–30 points out that homosexual poetry often uses the appearance of a beard as a reason for terminating a relationship, but it is clear that Pindar has no such purpose in mind with his reference to Pelops' beard. Pelops was banished from Olympus before his beard sprouted and there is no indication that the homosexual relationship continued after the banishment.

In *-ναι νιν* the alliteration may be deliberate rather than accidental (numerous examples in Harre 5). Correption before *χν*, as here, is much less common in Pindar than lengthening (Heimer 93).

νιν ... γένειον: an illustration of the common *σχῆμα καθ' ὅλον καὶ κατὰ μέρος* (compare *N.* 3.39). For additional examples see Schwyzer 2.81 and K-G 1.289–90.

μέλαν: in spite of *εὐάνθεμον*, we are not justified in seeing anything laudatory in *μέλαν* or perhaps even any reference to a specific colour (so also Kriegler 45). The term generally used to describe the colour of the first stages of a beard's growth is *πυρρός* (see Gow on Theoc. 6.3), but this soon changes to a darker shade, a shade which can be designated by words such as *μέλας* (here and in Alc. fr. 120.9), *μελαίνομαι* (Arist. *de Col.* 797b30), *σκιάζομαι* (Eur. *Phoen.* 63), or *περκάζω* (Call. *Hymn* 5.76). The latter two terms

support the view expressed by E. Irwin, *Colour Terms in Greek Poetry* (Toronto 1974) 195, that in our passage 'the darkness is comparative; that is the beard showed dark on his cheek but was not necessarily black.' That such darkness could be derogatory in certain contexts is clear from *Anth. Pal.* 11.36.5 *ἐπιπερκάζεις μιαρῇ τριχί* (of a youth who has passed his *ἀκμή*), but in Pindar the epithet has a neutral connotation (Fogelmark 30 wrongly infers from *εὐάνθεμον* that *μέλαν* has a 'positive connotation'). Pindar is neither praising nor denigrating Pelops' beard; he has simply inserted a reference to his dark beard as a means of showing that Pelops is now old enough to contemplate marriage.

The adjective is used proleptically, a construction which is common from Homer on and which is not, as Dissen states, rare in Pindar (compare, for example, *O.* 13.83, *N.* 1.43, 4.4–5). See K-G 1.276, Bruhn 5–6, and J. Gonda, '"Prolepsis" of the Adjective in Greek and other ancient Indo-European Languages,' *Mnemosyne* 4.11 (1958) 1–19.

ἔρεφον: metaphorical use of *ἐρέφω* is common (see Müller 94), but elsewhere it seems to be restricted to passages in which some word for 'crown' or 'wreath' is present (for example, Bacch. 13.69–70 *στεφάνοισιν ... χαίταν* [*ἐρ*]*εφθείς*). Perhaps *λάχναι* reminded Pindar of *Il.* 24.450–1 *ἔρεψαν / λαχνήεντ' ὄροφον* and this influenced his choice of verb.

69

ἑτοῖμον ... γάμον: compare Eur. *Helen* 1385–6 *ὁ τοὺς ἐμοὺς / γάμους ἑτοίμους ἐν χεροῖν ἔχειν δοκῶν*. In both passages the adjective means 'ready, available' and here refers to the availability of Hippodameia for anyone who was willing to contend for her hand. This interpretation seems more natural than the view expressed by Furtwängler 115 and Christ, according to whom *ἑτοῖμον* signifies that Pelops had reached the time of life at which he was 'ready' for marriage. Such an explanation would surely necessitate something like *ἑτοίμως* or *ἐξ ἑτοίμου*.

Heyne and Dissen claim that *γάμον* has the force of *γαμετήν*, but although this usage is occasionally attested (see Stevens on Eur. *Andr.* 103–4), there is no need to assume it here.

It has often been noted that the myth in Bacchylides 5, composed for the same victory, also incorporates a reference to marriage. This might be a mere coincidence, but it is not impossible that both poets were influenced by a recent marriage of Hieron. One of Hieron's wives, apparently his third, was the niece of Theron (schol. on *P.* 1.112) and it may be that this marriage took place when Hieron reconciled his differences with Theron in 476 (D.S. 11.48.8), the date of both odes. Gaspar (95, note 3), however, points out that

in view of the disastrous outcome of the marriage between Heracles and Deianeira, it is unlikely that the myth in Bacchylides would have been intended as an allusion to Hieron's marriage.

For the repetition of *γάμον* in v 80 and the enjambement in both passages see the note ad loc.

70

Πισάτα παρὰ πατρός: the decision to use the adjective **Πισάτας**, 'of Pisa,' rather than some other word to define Hippodameia's father may have been prompted at least in part by Pindar's obvious fondness for *pi*-alliteration (numerous examples in Harre 11). The same fondness is evident in *P.* 4.138 **Παῖ Ποσειδᾶνος Πετραίου** where there is nothing in the context to suggest a reason for this particular epithet. In general, see J. Defradas, 'Le rôle de l'allitération dans la poésie grecque,' *REA* 60 (1958) 36–49, and Silk 173–93.

εὔδοξον: a similar adjective is used in *P.* 9.106a to describe the daughter of Antaeus for whose hand suitors also competed, **Ἀνταίου ... ἀγακλέα κούραν**. Chistoni may be right in his suggestion that **εὔδοξος** refers not only to 'glorious' Hippodameia, but also to the 'glory' which would accrue to anyone who succeeded in winning her as a bride.

Ἱπποδάμειαν: word-order and stanza-division support Gildersleeve's comment that 'it is better to make the whole passage from **Πισάτα ... σχεθέμεν** explanatory to **γάμον** than to make **γάμον**, 'bride,' in apposition to **Ἱπποδάμειαν**.' Elis (and so Pisa) was famous for its horses (see Lacroix 331) and therefore 'Tamer of horses' is an appropriate name for Oenomaus' daughter.

71

σχεθέμεν: epexegetic infinitives are common in Pindar, for example, *O.* 2.93, 3.9, 6.66; *P.* 2.24, 4.75 (also with **σχεθέμεν**), 289, 6.25/26, 9.41; *N.* 3.29, 9.7. The aorist is ingressive, 'to enter into a state of having,' that is, 'to win.' For other examples in Pindar see Slater sv **ἔχω** sect. 9.

ἐγγὺς {**δ'**}: metre demands that we either delete **δ'** (following Bergk) or alter **ἐγγύς**. The later mss read **ἄγχι δ'**, clearly an emendation, and Mommsen tentatively suggests **ἐγγύ** or **εὐθύ**, but the simplest and most appropriate remedy is deletion. Douglas Young 105 lists twenty examples where some or all of the mss of Pindar wrongly insert **δέ** or **δ'** and the resulting asyndeton effectively marks the beginning of Pelops' hazardous exploit. Asyndeton in *O.* 3.17 similarly introduces the account of how

Heracles persuaded the Hyperboreans to give him an olive-tree for the site of the Olympic games.

πολιᾶς ἁλὸς οἶος ἐν ὄρφνᾳ: in these words there seems to be a combination of Homeric reminiscence and ritual practice. Chryses prays to Apollo *παρὰ θῖνα ... θαλάσσης* (*Il.* 1.34), Achilles prays to Thetis *ἑτάρων ... νόσφι λιασθείς, / θῖν' ἔφ' ἁλὸς πολιῆς* (*Il.* 1.349–50), Achilles, distraught at the death of Patroclus, *δινεύεσκ' ἀλύων παρὰ θῖν' ἁλός* (*Il.* 24.12, cf 23.59–61), Telemachus prays to Athena *ἀπάνευθε κιὼν ἐπὶ θῖνα θαλάσσης, / χεῖρας νιψάμενος πολιῆς ἁλός* (*Od.* 2.260–1), and Odysseus longs for his homeland *ἐρπύζων παρὰ θῖνα ... θαλάσσης* (*Od.* 13.220), passages which illustrate that in moments of extreme need or anguish it was conventional for one to withdraw from the company of others and utter prayer or lamentation by the sea-shore. Sometimes, as here and in Achilles' prayer to Thetis and in Nonnus 35.189–91, the sea is especially appropriate because of the deities involved. Similarly in *O.* 6.58–61 Iamus steps into the Alpheus and calls to Poseidon, *Ἀλφεῷ μέσσῳ καταβαὶς ἐκάλεσσε Ποσειδᾶν' ... νυκτὸς ὑπαίθριος*. In both odes the prayer is uttered at night and night is often the time when matters of great importance take place (for example, Ajax commits suicide *ὀψίᾳ / ἐν νυκτί*, *I.* 4.35b–6). In addition, night is also the time most suitable for the practice of magic. Theocritus' Simaetha (*Idyll* 2) works her spells by moonlight and Medea's instructions to Jason for the preparation of a charm which will protect him in the forthcoming contest include the three elements present in our passage, *μέσσην νύκτα διαμμοιρηδὰ φυλάξας, / ἀκαμάτοιο ῥοῇσι λοεσσάμενος ποταμοῖο, / οἶος ἄνευθ' ἄλλων ...* (Ap. Rh. 3.1029–31). It would seem, therefore, that although Pelops is not represented as actually engaged in a magic ritual, Pindar's choice of words owes something to the language used in such ritual. See also Kakridis 169–74, Dornseiff 49–50 (he, however, fails to see the full implication of the epic and ritual background and therefore wrongly states that Pindar repeated the scene in *O.* 6.58–61 'wahrscheinlich nur aus dem Grund, weil ihn diese vor Jahren gedichtet Szene innerlich bewegte'), E. Riess, *AJP* 24 (1903) 425–6, Bowra 53–4, and below on *πέδασον* (76). For the question of what sea is meant, see note on v 87.

πολιᾶς: a very common epithet of the sea in Homer and one which Pindar adopts elsewhere (*O.* 7.61–2, *P.* 2.68, *I.* 4.56). Fogelmark 34 argues that it does not denote 'the colour of the sea, but ... its smooth, placid surface' and that no contrast is intended between *πολιᾶς* and *ἐν ὄρφνᾳ*. In view of the conventional nature of the epithet, the latter statement may well be true, but *πολιός* is often essentially the equivalent of *λευκός* and as a description of the sea it seems to refer to the whiteness caused by any disturbance of its

surface, although it is doubtful whether in most instances the notion of colour is any more pronounced than in the English 'between the devil and the deep blue sea.' For further discussion of the adjective see the references cited by Fogelmark and my 'Archilochus, Fragment 8 West,' *Philologus* 121 (1977) 298–300.

οἷος: a god does not normally appear before more than one person at any one time, hence the need for solitude when a god's presence is invoked. In *Il.* 1.198 Athena seizes Achilles by the hair, *οἵῳ φαινομένη· τῶν δ' ἄλλων οὔ τις ὁρᾶτο.*

72

ἄπυεν: in view especially of *ἠπύτα κῆρυξ* (*Il.* 7.384) and *κήρυκ' Ἠπυτίδῃ* (*Il.* 17.324), we should probably translate 'called loudly upon' rather than simply 'called upon,' although in some passages there does not seem to be any particular stress on the magnitude of the sound uttered. Compare Gildersleeve: 'Loud call to the loud sea. *ἠπύειν*, of a cry that is intended to carry.'

Pindar differs from others in virtually restricting the use of this verb to passages of a religious nature, *O.* 5.19 (Zeus as object), *P.* 5.104 (Apollo as object), and *P.* 10.4 (Pytho as one of its subjects). This suggests that in the one remaining example, *P.* 2.18–19 *σὲ ... Λοκρὶς παρθένος ἀπύει*, Hieron is praised in the manner of a god. On the passage in general see L. Woodbury, 'The Gratitude of the Locrian Maiden: Pindar, *Pyth.* 2.18–20,' *TAPA* 108 (1978) 285–99.

In the parallel scene from *O.* 6, *ἐκάλεσσε Ποσειδᾶν'* (58), the aorist tense is used, but the imperfect and aorist seem to be virtually interchangeable in describing the utterance of prayers. Compare *P.* 4.195 *Ζῆνα ... ἐκάλει.*

βαρύκτυπον: in Pindar this epithet is used only of Poseidon (*N.* 4.86–7 *Ὀρσοτριαίνα ... βαρυκτύπου* and *Pae.* 4.41 *Ἐννοσίδαν τε βαρύκτυπον*), whereas in earlier poets it is always an epithet of Zeus (Hes. *Theog.* 388, *Erga* 79, *Sc.* 318, *HDem* 3, 334, 441, 460) except for *Theog.* 818 *βαρύκτυπος Ἐννοσίγαιος* and Sem. fr. 7.40 *βαρυκτύποισι κύμασιν.* Similarly both *ἐρισφάραγος* and *ἐρίκτυπος* can be used of either Zeus or Poseidon. The passage quoted above from Semonides explains the significance of the epithet as applied to Poseidon.

73

Εὐτρίαιναν: Moschopoulos' emendation of the unmetrical *Εὐρυτρίαιναν*, both of which are *hapax legomena*. Wilamowitz 237, note 4, is suspicious of

the form, asking 'kann man "mit einer guten *τρίαινα*" sagen, wo doch niemand sonst eine führt?' and commenting that the metre would not be violated, 'wenn man die Freiheit zulässt.' The only parallel which he quotes for this licence is *O.* 10.105, but that provides no support since it involves simply the substitution of two *brevia* for one *longum*. Nor does his question have any validity, since the trident was not confined to Poseidon. Compare, eg, Arch. fr. 211 *τρίαιναν ἐσθλὸς καὶ κυβερνήτης σοφός*, presumably of someone who was skilled both as a fisherman and as a helmsman.

Three of the four extant compounds of *-τρίαινα* occur only in Pindar, the other two being *ἀγλαοτρίαινα* (see note on v 40) and *ὀρσοτρίαινα*. For the fourth, *χρυσοτρίαινα*, see Fogelmark, *Chrysaigis* (Lund 1975) 33. *Εὐ-τρίαιναν* is commonly translated as 'god of the fair trident' *vel sim.*, but perhaps the prefix could denote the skill with which Poseidon wields his trident. Compare *εὔχειρα* in *O.* 9.111, 'skilled with his hands,' and for the idea cf the Archilochus fragment quoted above. The analogy of *εὐφαρέτρης*, however, supports the common translation.

ὁ δ' αὐτῷ: the juxtaposition of pronouns parallels the actual physical juxtaposition of Pelops and Poseidon. See note on *Ζηνί* (45).

74

πὰρ ποδί: Pindar is much fonder of apocope with this preposition than Bacchylides or, I suspect, any other author. If we disregard passages where elision is involved, there are forty-six examples of *παρά* and thirty-two of *πάρ* in Pindar, whereas there are fourteen of *παρά* and only one of *πάρ* in Bacchylides. On apocope in general see especially E. Hermann, 'Ueber die Apokope der griechischen Präpositionen,' *IF* 34 (1915) 338–65, and M.L. Cheli, *ASNP* 2.29 (1960) 34–7.

The poorer mss have *ποσί*, but the sibilance with *σχεδόν* is unpleasant and Pindar prefers to use the singular of *πούς* when it is governed by a preposition. See the examples at the end of Slater's entry sv. Some translate *πὰρ ποδί* literally and argue that since Pelops is standing near the shore, Poseidon, rising from the sea, would initially be 'beside his feet,' but various prepositional phrases with *πούς* often denote simply general proximity (for example, *πὰρ ποδός* in *P.* 3.60) and the same is true here. In addition, a literal interpretation of the phrase would detract from the god's dignity.

σχεδόν: there is a mild tautology involved in the combination *πὰρ ποδί* and *σχεδόν*, but it is a tautology which is fairly common. Compare *O.* 10.52 *παρέσταν ... σχεδόν*, *I.* 1.29 *ἔφανεν καὶ παρ' Εὐρώτα πέλας*, Aesch. *Septem* 669 *παραστατεῖν πέλας*, and Soph. *Ajax* 83 *παρόντ' ... πέλας*.

English similarly uses expressions such as 'near at hand.' As Furtwängler 119 remarks, 'Durch *σχεδὸν* wird die Nähe, durch *πὰρ π.* die unmittelbare Gegenwart bezeichnet, so dass jenes nur als nähere Bestimmung des letzteren zu betrachten ist.' *σχεδόν* or *σχεδόθεν* is used several times in Homer in passages describing the appearance of a deity before a mortal.

φάνη: although there is no actual word indicating the swiftness of Poseidon's appearance, the structure of the whole sentence, with its words of one or two syllables, alliteration (*πὰρ ποδί, -δὶ ... -δόν*), and general brevity, conveys the impression of speed. For emphasis placed on the swiftness of divine appearance cf, eg, *Il.* 1.359 where Thetis rose *καρπαλίμως* from the sea in answer to Achilles' prayer and Sappho fr. 1.10–13 where the sparrows which are yoked to Aphrodite's chariot are *ὤκεες* and convey her *αἶψα* to Sappho. See T. Krischer, 'Sapphos Ode an Aphrodite,' *Hermes* 96 (1968) 1–14.

75–85

In many respects this prayer is the high point of the myth and provides the main analogy between Pelops and Hieron. This is shown by the much greater emphasis Pindar places upon the prayer in terms of length and detail than on the results of the prayer and by the verbal associations which link the prayer both to Hieron's victory (compare *κράτει δὲ πέλασον* in v 78 with *κράτει δὲ προσέμειξε δεσπόταν* in v 22) and to his concern for *τὰ καλά* (compare *ἁπάντων καλῶν* in v 84 with *καλῶν* in v 104). Compare also *ἄεθλος* in v 84 with *ἀέθλων* in v 99.

For a useful survey of certain aspects of prayers from Homer to Aristophanes see Citti 139–44 and for the contents of direct speeches in the lyric poets see Führer 107–11. In the present passage Pindar gives the prayer in direct speech and the reply is only inferred, whereas sometimes both prayer and response are in direct speech (for example, *N.* 10.76–88) or only the response (for example, *O.* 6.62–3).

75

τῷ μὲν εἶπε: there is good ms authority for *ἔειπε*, a form which Pindar sometimes uses, but if this were adopted here one would have to follow Triclinius and change *μέν* to *δέ* in order to preserve the metre. *μέν*, however, was read by the scholiasts (*ὁ μέν ἀντὶ τοῦ μήν*) and Pindar is fond of this absolute use of *μέν* when it emphasizes 'a demonstrative, not in nom., which refers back to a word in (esp. subject of) a preceding sentence' (Slater sv *init.*). Pindar seems to preserve the digamma with this verb only when he wishes to obviate hiatus. See also Heimer 23.

Φίλια δῶρα Κυπρίας: Pelops seeks to win the aid of Poseidon by reminding him of the love once experienced and this love is given special emphasis by the position of φίλια at the beginning of the sentence. There is uncertainty, however, whether Pelops is referring to his love for Poseidon, to Poseidon's love for Pelops, or to a love mutually shared. The first is supported by the *do ut des* concept so common in Greek prayers: 'Since I loved you, Poseidon, you should now repay me and grant me victory.' In addition, as Cairns points out, there is evidence that in homosexual relationships the ethical view was often held that 'it was a lover's duty to repay his beloved's χάρις by remaining the friend and grateful benefactor of his beloved after the boy had reached manhood.'

The second is supported by the fact that Poseidon was clearly the aggressor in their relationship and by the parallel to other instances where a god is expected to grant a request because he has done so in the past (compare *I.* 6.42–6, Bacch. 12.4, Thomson on Aesch. *Agam.* 140–5, and B.K. Braswell, *CQ* 21 [1971] 23, note 5). In other words Poseidon is being asked to show his love for Pelops now, just as he did before. In addition, the gods are often represented as helping those whom they love (for example, *Il.* 5.116–17 where Diomedes begins his prayer to Athena with the words εἴ ποτέ μοι καὶ πατρὶ φίλα φρονέουσα παρέστης ... νῦν αὖτ' ἐμὲ φίλαι, and Aesch. *Eum.* 295 where Orestes prays to Athena for assistance and refers to her as φίλοις ἀρήγουσ').

The third is supported by the widely held view that if a love once shared ceases to be reciprocated an ἀδικία is committed. On this see especially B. Gentili, 'Il "letto insaziato" di Medea e il tema dell'*Adikia* a livello amoroso nei lirici (Saffo, Teognide) e nella *Medea* di Euripide,' *SCO* 21 (1972) 60–72, and M.G. Bonanno, 'Osservazioni sul tema della "giusta" reciprocità amorosa da Saffo ai comici,' *QUCC* 16 (1973) 110–20. With this interpretation Pelops will be implying that failure on Poseidon's part to show his love now and grant him aid will constitute a violation of δίκη. Clearly decision is difficult and it may be that Pindar has consciously or unconsciously combined elements from some or all of the interpretations given above.

The 'gifts of the Cyprian' can refer to physical appearance, as in *Il.* 3.54–5 where the δῶρ' Ἀφροδίτης are defined as Paris' κόμη and εἶδος (see also Kannicht on Eur. *Helen* 363–4), but the physical appearance of Pelops would have no bearing on Poseidon's 'gratitude' and the expression must here be simply a periphrastic equivalent of ἔρως or τὰ Ἀφροδίσια, as in *N.* 8.6–7 where ἔρωτες are called ποιμένες ... Κυπρίας δώρων in a passage describing the union of Zeus and Aegina.

ἄγ' εἴ τι: for the postponement of ἄγε compare *O.* 2.89 and *N.* 6.28–9 and for the postponement of εἰ cf *O.* 5.23, 6.11; *P.* 1.81, 4.274, 8.14; and *I.* 7.43.

The purpose is to give special emphasis to *φίλια* (see note on *ὕδατος ὅτι*, 48). For the position of *τι* see note on v 18.

Ποσείδαον: in *P.* 6.51 Pindar uses *Ποσειδάν*, vocative of the Doric nominative *Ποσειδάν*, and Kambylis 133–4 suggests that the differing contexts rather than metrical convenience determined Pindar's choice. Because the speaker is a figure from myth in our passage Pindar uses the vocative of the Homeric *Ποσειδάων*, but because Pindar is himself the speaker in *P.* 6.51 he uses the Doric form there. This distinction, however, is not observable in other passages where Poseidon appears and Pindar does not seem to make a practice of choosing dialectal forms in accordance with the context.

For Pindar's use of the vocative with *ὦ*, his commoner construction, see Kambylis 110–17 and 183–8 and for the position of the vocative within the sentence see Kambylis 181–3.

75–6

ἐς χάριν τέλλεται: the passive of *τέλλω* appears in two other passages in Pindar (*O.* 11.6 and *P.* 4.257), but infrequently elsewhere. It seems to mean little more than 'exist' and hence serves as one of many synonymns of *γίγνεται* or *ἐστι* (see Schmidt, *Synonymik* 2.536–7). Presumably the literal meaning is, 'if the gifts of the Cyprian have a result (*τέλος*) that leads to (*ἐς*) *χάρις*,' that is, 'result in *χάρις*.' Cf Eur. *Heracl.* 350–1 *φημὶ δ' εἰς εὐπραξίαν / καὶ τοῦθ' ὑπάρχειν*, where we have the same use of the preposition and where *ὑπάρχειν* differs little from *τέλλεσθαι* (so the scholiast on *O.* 1.122a).

The precise significance of *χάριν* is difficult to determine. As Stanford rightly remarks in his note on the similar passage in Soph. *Ajax* 520–2 *ἀνδρί τοι χρεὼν / μνήμην προσεῖναι, τερπνὸν εἴ τί που πάθοι. χάρις χάριν γάρ ἐστιν ἡ τίκτουσ' ἀεί*, 'this beautifully expressive word ... combines many shades of meaning – gracefulness, charm, kindness, good-will, favour, gratification, gratitude, and is not easily rendered by a single English word here.' In *τερπνόν* Tecmessa is probably referring to the *δῶρα Κυπρίας* (compare Stanford) that she has given Ajax and *χάρις* appears in a similar context in Eur. *Hec.* 829–30 *τῶν ἐν εὐνῇ φιλτάτων ἀσπασμάτων / χάριν τίν' ἕξει παῖς ἐμή*. Compare also Epig. 99.2 Kaibel *ποῦ χάριτες φιλίης*; and Verg. *Aen.* 4.317–18 'si bene quid de te merui, fuit aut tibi quicquam / dulce meum, miserere ...' The meaning 'gratitude' presumably derives from the idea of 'gratification' which is often present in prayers, especially those of the *do ut des* type, for example, *Il.* 1.39–41 *εἴ ποτέ τοι χαρίεντ' ἐπὶ νηὸν ἔρεψα ... τόδε μοι κρήηνον ἐέλδωρ*, *Od.* 19.397, Arist. *Pax* 386–92 (see Ausfeld 527 for additional examples). We may therefore assume that Pelops

is hoping that Poseidon still remembers the 'gratification' he once felt and that as a result he will show his 'gratitude' by granting assistance in the race against Oenomaus. For further discussion of *χάρις* in Pindar see notes on vv 18 and 30 and for the specific sense of 'gratitude' see J.W. Hewitt, 'The Terminology of "Gratitude" in Greek,' *CP* 22 (1927) 142–61. For *χάρις*, *χαρίζεσθαι* in homosexual contexts see Dover, *Greek Homosexuality* (London 1978) 44–5, 83, 157, and Cairns. In Eur. *Tr.* 836 *χάρισι* is used of the 'favours' shown by Ganymedes to Zeus.

76

πέδασον: Kakridis 169–70 saw the influence of magic on Pindar's choice of this verb and drew attention to a similar vocabulary in *defixiones*, that is, the use of verbs such as *δέω* and its compounds, *δεσμεύω*, and *ἐμποδίζω* (compare, for example, nos 81.3, 159A.40, 187.56–8, 234.13–18, 239.48–51, 241.12–13 in Audollent's *Defixionum Tabellae*). Many of these pertain to chariot-races (for example, no 187.56–8 *δήσατε καταδήσατε ἐνποδίσατε ... τὸν ἡνίωχον καὶ ὅλους τοὺς ἵππους*) and hence seem to support this interpretation in Pindar. Further support could be adduced from the apparent influence of magic on the scene described in v 71 and perhaps from both the alliteration and homoeoteleuton in *πέδασον ... πόρευσον ... πέλασον* (compare no 234.17–18 *ἐμπόδισον αὐτοῖς τοὺς πόδας, ἐκκόψον ἐκνεύρωσον ἐξάρθρωσον αὐτούς* and see Renehan, *SGT* 16–18, J. de Romilly, *Magic and Rhetoric in Ancient Greece* [Cambridge, Mass., 1975] 16–18 and passim), but it must be recognized that a metaphorical binding need not always imply the presence or influence of magic. For example, it is extremely difficult to see any reference to magic in passages such as *Il.* 23.585 *ἅρμα πεδῆσαι* (compare *P.* 6.32 *ἵππος ἅρμ' ἐπέδα*: was it this use of *πεδάω* which led Ammonius, according to the scholiast on *O.* 1.122c, to understand *ἔγχος* as *ἅρμα*?), *Od.* 23.17 *ὕπνου ... ὅς μ' ἐπέδησε*, *P.* 3.54 *κέρδει καὶ σοφία δέδεται*, or Eur. *Hipp.* 159–60 *λύπᾳ ... δέδεται ψυχά* (see Barrett ad loc). It would be a slight and easy extension for Pindar to have adopted the Homeric use of *πεδάω* governing *ἅρμα* and to have transferred it to *ἔγχος*. It is possible, however, that as in v 71 there is a combination of Homeric reminiscence and the practice of magic. The fact that the *defixiones* belong to a much later date than Pindar is of course no argument against using them as parallels, since the belief in magical binding must have been current in Pindar's time (see the references in Gow's note on Theoc. 2.3). L. Radermacher, *Hippolytos und Thekla* (Wien 1916) 10, note 3, compares the prayer of Theseus to Poseidon in Eur. *Hipp.* 887–90.

Mention was made above of the alliteration present in the three imperatives and of a similar practice in *defixiones*. This device, however, is

common in all forms of prayers and was presumably employed in the hope that it would make the prayer more vivid and therefore more likely to have an effect on its intended hearer. To give some examples from Aeschylus alone, compare *PV* 582, *Septem* 71, 116–17, 166–71, *Cho.* 476–8 and 725.

For the different verbal forms (imperative, optative, infinitive, etc) used in prayers by Pindar and others see Ziegler passim and below on *δίδοι* (85).

ἔγχος ... χάλκεον: compare the common Homeric line-ending *χάλκεον ἔγχος* and for this particular prayer compare *Il.* 6.306 *ἆξον δὴ ἔγχος Διομήδεος*.

77

ἐμέ: special emphasis is given to the personal pronoun by its position at the beginning of the verse (see Slater sv *ἐγώ* p 146) and by the chiasmus thus created.

ταχυτάτων: this seems to be the only certain example of this form of the superlative and it may have been used in order to stress the idea of speed (for the effect of the short syllables see note on *ταχύποτμον*, 66). On the comparative and superlative forms of *ταχύς* see Seiler 35–40.

ἁρμάτων: the plural is frequently used of one chariot, but here Pindar is thinking either of the chariot and its team (as often in Homer) or of horses alone (compare, for example, Eur. *HF* 881–2 *ἅρμασι δ' ἐνδίδωσι / κέντρον*). The former is suggested by v 87 where both chariot and horses are mentioned.

78

κράτει δὲ πέλασον: obviously intended to remind us of v 22 (see notes on *κράτει* and *προσέμειξε*). Pelops' victory serves as a kind of prototype for Hieron's recent victory. For this metaphorical use of *πελάζω* (both transitive and intransitive) see the examples listed in LSJ sv B.1, to which may be added Bacch. 11.32–3 *παῖδ' ... ποικίλαις τέχναις πέλασσεν*, Aesch. *PV* 155 *δεσμοῖς ... πελάσας*, Eur. *IT* 886 *θανάτῳ πελάσεις*, and probably Soph. *Ajax* 889 (see Kamerbeek ad loc).

79

τρεῖς τε καὶ δέκ': the same number of suitors is given in fr. 135 *πέφνε δὲ τρεῖς καὶ δέκ' ἄνδρας· / τετράτῳ δ' αὐτὸς πεδάθη*. Note the use of the same verb as in v 76. The scholia (127 b–e) give the names of the thirteen suitors, adding that Hesiod and Epimenides agreed with this number, and

then mention that according to others the suitors numbered fifteen or six (in both instances the names are given). Pausanias 6.21.10–11, however, lists sixteen names which he claims are to be found in the *Great Eoeae* (fr. 259a), noting that some add two further names to this list, and others (for example, Tzetzes on Lyc. 157) give the number as twelve. If the scholiast on Pindar had the *Great Eoeae* in mind when he mentioned Hesiod, then either the scholiast or Pausanias has given the wrong number, but since some of the names differ, it seems more probable that they were not referring to the same poem. For a discussion of the names and an attempt to reconcile the differing accounts see Kramer 10–12. To what extent and in how much detail Hesiod dealt with the myth of Pelops is unknown. Perhaps he was one of those included in the *προτέρων* of v 36. On the significance of the number thirteen see Segal 254–5, note 18.

Boeckh adopts Triclinius' *γε καί*, translating 'quippe vel tredecim interemptis procis' and arguing that *τε καί* 'prosae scriptorem magis deceret,' but *τε καί* appears several times in Pindar (compare v 18) and is common with numerals (for example, *Od.* 14.20, 16.249, Anac. fr. 16.3).

ὀλέσαις: for the ending see note on *κλέψαις* (60).

80

μναστῆρας: the use of a noun in apposition to another noun is common, especially when one of the nouns is *ἄνδρες* (see LSJ sv *ἀνήρ* VI.1). Elsewhere in this ode the first syllable of the last verse in the strophe and antistrophe is short and it is presumably for metrical reasons that the interpolated mss read *ἐρῶντας* (see Mommsen). Phil. *Imag.* 1.17.4 has *μνηστῆρες*, but in *Imag.* 1.30.1 we find *ἐρῶντας*. Alteration is unnecessary, since the same substitution of a long for a short syllable occurs elsewhere (for example, *O.* 2.99, 10.48, 10.90, 13.71).

ἀναβάλλεται: the middle stresses the subject's personal interest in the deferment, but we cannot tell whether Pindar had in mind any specific reason for Oenomaus' attitude. Apollodorus *Epit.* 2.4 relates that according to some, Oenomaus was himself in love with Hippodameia, whereas according to others he had been warned by an oracle that he would die at the hands of whoever married his daughter. See also Frazer's note ad loc in the Loeb edition of Apollodorus, and on the oracle see G. Devereux, 'The abduction of Hippodameia as the "aition" of a Greek animal husbandry rite,' *SMSR* 36 (1965) 3–25. The same verb is used of the petrified Niobe, Pelops' sister, in Call. *Hymn* 2.22 *ὁ δακρυόεις ἀναβάλλεται ἄλγεα πέτρος*. Nonnus 48.218 has *ἀμβολίην ὑμεναίων* and Longus 3.31 has *ἀναβαλώμεθα τὸν γάμον*.

80–1

γάμον θυγατρός: just as the preceding strophe ended with *γάμον* (69) and the first verse of the antistrophe contained the name of Oenomaus' daughter (70), so the antistrophe ends with *γάμον* and the first verse of the epode opens with the word 'daughter' (note also that *ἀνα*-compounds precede *γάμον* in both passages). This is the only example I have found in Pindar where ring-composition and enjambement are combined, although each device is often used separately. For a word repeated in exactly the same form and in exactly the same position at the end of corresponding verses compare *P.* 2.29 and 37 (*ἀνήρ*) and *I.* 8.40 and 50 (*πεδίον*). For enjambement between stanzas involving a single word in the genitive followed by a full stop compare *O.* 2.94–5 and 9.48–9.

Since in the present passage *θυγατρός* is not really necessary for the sense, the common purpose of enjambement, that is, to provide emphasis, may not seem to apply here. The main theme, however, of this part of the myth is the marriage of Pelops and Hippodameia and the enjambement at the mid-way point draws this more emphatically to our attention. The strophe and antistrophe and the antistrophe and epode are bridged with a reference to marriage and Hippodameia, and the next strophe begins with the statement that Pelops obtained Hippodameia (*παρθένον*) in marriage (*σύνευνον*). Thus, marriage with Hippodameia is stressed at roughly the beginning, middle, and end of this section of the myth. Such symmetry, dearly loved by the Greeks (for its most blatant form compare Theognis 3 and the parallels cited by commentators ad loc), is strengthened by the addition of *θυγατρός* and strengthened still more by the position of the word in enjambement. T.C.W. Stinton, *CQ* 27 (1977) 62, note 79, suggests that *θυγατρός* may be emphatic because 'it is odd behaviour for a man to kill the suitors and put off the marriage of his own daughter,' but even if this is a valid explanation it must be secondary to the desire for symmetry. One should also note that Pindar is much less prone to place a full stop at the end of a strophe or antistrophe than at the end of an epode, with the result that each triad is often welded together to form a separate unit. For enjambement in Pindar see Harre 43–7 and Nierhaus 16–26 and for enjambement in tragedy see Stinton (above) and Collard on Eur. *Suppl.* 11b–6a.

Pindar, like Homer, sometimes inserts an *epsilon* after the *tau* in his declension of *θυγάτηρ*, although the genitive always appears in the shorter form. Similarly, lengthening is only slightly more common than correption before *τρ* in Pindar, although with forms of *θυγάτηρ* lengthening is always observed (Heimer 95–7).

81–5

In these verses Pelops states his reasons for undertaking an enterprise which

may result in his death. Only a coward shrinks from danger and since death is inevitable it is better to die young with glory than to die old with ignominy. The alternatives remind us of Achilles who had the choice of dying young at Troy with *κλέος ἄφθιτον* or returning home and living on to old age without *κλέος ἐσθλόν* (*Il.* 9.413–15). Because of his quarrel with Agamemnon he decides to choose the second alternative, but when Patroclus is killed he ceases to sit by his ships, an *ἐτώσιον ἄχθος ἀρούρης* (*Il.* 18.104), and prefers to win *κλέος ἐσθλόν* (18.121), even though he knows this will result in his early death.

The practice of concentrating on the type of conduct to be avoided rather than on that to be espoused is one which Pindar often adopts. For example, in *I.* 1.67–8, instead of saying that anyone who is liberal with his wealth will become famous, Pindar gives the other side of the coin and states that anyone who hoards his wealth will die *δόξας ἄνευθεν*. Some of Pindar's myths also involve praise by contrast rather than by comparison, eg, Tantalus in this ode, Phalaris near the end of *P.* 1, and Ixion in *P.* 2. This method of praise provides the poet with greater opportunity for variety and at the same time it sets vividly before us the undesirable alternative which must be faced if a particular course of action is adopted. See also Bundy 2.89–91 and Thummer 2.142.

81

ὁ μέγας δὲ κίνδυνος ἄναλκιν οὐ φῶτα λαμβάνει: 'great danger does not take hold of a coward,' a splendid example of Pindar's fondness for semi-personification (see notes on *μητίεσσι* in v 9 and *Ἀκέρδεια* in v 53). Instead of saying that the coward shuns danger he reverses the order and makes danger the subject (see below on *λαμβάνει*). The thought of this verse leads well into what follows, since the man who has *ἀλκά* will face danger and will consequently win *τὰ καλά*, avoiding an *ἀνώνυμον γῆρας* and *σκότος*. This combination of ideas also appears in *O.* 6.9–11, where we are told that *ἀκίνδυνοι ἀρεταί* are not *τίμιαι*, and in *P.* 4.185–7, where Hera inspired the heroes with longing for the Argo *μή τινα λειπόμενον / τὰν ἀκίνδυνον παρὰ ματρὶ μένειν αἰῶνα πέσσοντ', ἀλλ' ἐπὶ καὶ θανάτῳ / φάρμακον κάλλιστον ἑᾶς ἀρετᾶς ἅλιξιν εὑρέσθαι*. The last example, with its several parallels, is especially close to our passage. For some other illustrations of this outlook compare Eur. fr. 1052.5–9 *ἀλλ' οὐκ ἔνεστι στέφανος οὐδ' εὐανδρία, / εἰ μή τι καὶ τολμῶσι κινδύνου μέτα· / οἱ γὰρ πόνοι τίκτουσι τὴν εὐανδρίαν, / ἡ δ' εὐλάβεια σκότον ἔχει καθ' Ἑλλάδα, τὸ διαβιῶναι μόνον ἀεὶ θηρωμένη*, *Heracl.* 504–7 (avoidance of *κίνδυνον ... μέγαν* is *γέλωτος ἄξια*), Hdt. 7.50.3 *μεγάλα γὰρ πρήγματα μεγάλοισι κινδύνοισι ἐθέλει καταιρέεσθαι*, Thuc. 1.144 (*μέγισται τιμαί*

are derived *ἐκ τῶν μεγίστων κινδύνων*), 2.61.2 *ὁ φυγὼν τὸν κίνδυνον τοῦ ὑποστάντος μεμπτότερος*, and Isoc. *Helen* 17 where Zeus is said to have given Heracles a life that was *ἐπίπονον καὶ φιλοκίνδυνον* so that he might acquire *δόξας ἀειμνήστους*. For additional examples and discussion see H.J. Mette, 'Die "Grosse Gefahr",' *Hermes* 80 (1952) 409–19.

In essence, the view that *κίνδυνος*, courageously faced, results in glory differs little from the Pindaric commonplace that *πόνος* or *μόχθος* and *ἀλκά* are two of the requirements for athletic success, so that the present passage is equally appropriate to Pelops and to Hieron. For *κίνδυνος* as an aspect of athletic competition compare *O.* 5.15–16 *αἰεὶ δ' ἀμφ' ἀρεταῖσι πόνος δαπάνα τε μάρναται πρὸς ἔργον / κινδύνῳ κεκαλυμμένον*; for *πόνος* or *μόχθος* see Slater svv and A. Szastyńska-Siemion, 'Le *πόνος* du sportif dans l'épinice grec,' *Acta Conventus XI 'Eirene'* (Wroclaw 1971) 81–5; and for *ἀλκά* compare *O.* 9.111, 10.100; *N.* 2.14, 7.12; *I.* 5.11; and fr. trag. adesp. 298 *ἀγὼν γὰρ οὐ μέλλοντος ἀθλητοῦ μένει / ἀλκήν*.

This last example reminds us of Pindar's fr. 228 *τιθεμένων ἀγώνων πρόφασις ... ἀρετὰν ἐς αἰπὺν ἔβαλε σκότον*, a passage which conveys much the same thought as *O.* 1.81–3 (*κίνδυνος* and *ἀγών* can be virtual synonyms, for example, Arist. *Nubes* 955–8). Just as the coward who avoids danger has a 'nameless old age' *ἐν σκότῳ*, so one who makes excuses to avoid contests is casting his *ἀρετά* into *σκότος*. The fragment is clearly a variation on the proverb *ἀγὼν πρόφασιν οὐκ ἐπιδέχεται οὔτε φιλία*, cited by Zenobius 2.45 who adds that it was used first by Ibycus (fr. 63), and it is thanks to Slater's perceptiveness (*CJ* 202) that we have been made aware of this proverb lying behind v 81 'in baroque Pindaric dress' (Bischoff 43, note 67, alludes to the proverb, but says nothing about its relationship to our passage). The proverb, similar to our 'Opportunity knocks but once' or 'Time and tide wait for no man,' appears frequently in Greek literature, for example, Aesch. fr. 440 *ἀγὼν γὰρ ἄνδρας οὐ μένει λελειμμένους*, Arist. *Ach.* 392 *ὡς σκῆψιν ἀγὼν οὗτος οὐκ εἰσδέξεται*, fr. 331 *ἀγὼν πρόφασιν οὐ δέχεται* (see Renehan, *SGT* 102–3), Eur. *Heracl.* 722–3 *ὡς ἐγγὺς ἀγών, καὶ μάλιστ' Ἄρης στυγεῖ / μέλλοντας*, Pl. *Crat.* 421d *οὐ μέντοι μοι δοκεῖ προφάσεις ἀγὼν δέχεσθαι*, and *Laws* 6.751d *ἀλλὰ γὰρ ἀγῶνα προφάσεις φασὶν οὐ πάνυ δέχεσθαι*. Somewhat similar too is the frequent emphasis placed on *καιρός*, especially with some form of *μένω*, as in Thuc. 1.142.1 *τοῦ δὲ πολέμου οἱ καιροὶ οὐ μενετοί*, Aeschines 3.163–4 *ῥητορικὴν δειλίαν δημόσιος καιρὸς οὐκ ἀναμένει*, and Dem. 4.37 *οἱ δὲ τῶν πραγμάτων οὐ μένουσι καιροὶ τὴν ἡμετέραν βραδυτῆτα καὶ εἰρωνείαν*.

ὁ μέγας δὲ κίνδυνος: Schadewaldt 41, note 4, argues that the article is deictic and emphatic, comparing *P.* 3.86 *ὁ μέγας πότμος* and *N.* 7.12 *ταὶ μεγάλαι*

γὰρ ἀλκαί, but it seems better to include these examples among those to which Gildersleeve, *Syntax* 2.257, gives the heading 'Abstract Nouns with the Article.' His comments on this use of the article are especially apposite, since as was pointed out above, *κίνδυνος* is semi-personified: 'Under this head the influence of the original personification is to be considered, and the article with the abstract is almost on a line with the articular names of the gods ... In fact it is often doubtful whether we have a personification or an abstract noun, especially in the nominative.' The gnomic nature of this verse proves that Pelops is not represented as referring exclusively to the danger which faces him alone, and since English does not use the generic article it should be omitted in translation.

ἄναλκιν οὐ φῶτα: cf fr. 342 *οὐκ ἄναλκις, ὡς τόσον ἀγῶνα δῦναι* which Snell thinks 'potius ad Ol. 1,81 referendum.'

Pindar is fond of combining *οὐ* with a word which is itself negative (eg, *οὐδ' ἀκράντοις*, 86). See Dornseiff 77–8 and Köhnken (above on *Ἀκέρδεια*, 53). The double negative (litotes) and the position of *οὐ* add emphasis to the passage. Since in most of the examples of the proverb cited above *οὐ* immediately precedes the verb and since in most of the examples of litotes involving *οὐ* with a negative word the *οὐ* precedes, it is likely that Pindar intended *οὐ* to be taken primarily with the verb, although there is of course no appreciable difference in meaning. Sulzer's schematization (pp 13 and 59) supports this:

ὁ μέγας δὲ κίνδυνος ἄναλκιν οὐ φῶτα λαμβάνει.

On Pindar's use of *ἀνήρ*, *ἄνθρωπος*, and *φώς* see Thummer 2.38: 'Während *ἀνήρ* die allgemeine Bezeichnung für Mann, Mensch ist, meint das Wort *φώς* bei Pindar vornehmlich den grossen Menschen, der im Schutze der Götter bedeutende Taten vollbringt ... Hingegen bezeichnet *ἄνθρωπος* vor allem den Menschen, der im Gegensatz zu den Göttern den Wechselfällen des Lebens ausgesetzt ist.'

λαμβάνει: the precise sense intended here has been much disputed, but it seems best to give the verb its basic and common meaning 'take hold of, seize.' When Pindar says that 'great danger does not take hold of a coward,' he means that great danger passes by the coward, implying that it seizes upon one who is courageous. As was mentioned earlier, Pindar might have said that 'the coward does not take upon himself danger,' that is, the coward does not run any risk (compare Hdt. 3.69.2 where we are told that a 'nobly-born' woman *δεῖ ... κίνδυνον ἀναλαβέσθαι*), but instead he semi-personifies danger and makes it the subject. Pindar does the same thing with even

greater vividness in *P.* 4.71 *τίς δὲ κίνδυνος κρατεροῖς ἀδάμαντος δῆσεν ἄλοις*; Cf also *P.* 4.202. There is a striking parallel in Dem. 18.220 *ἐπεπείσμην μέγαν εἶναι τὸν κατειληφότα κίνδυνον τὴν πόλιν* (compare also 18.99), except that it is doubtful whether any element of personification was felt here. Compare Soph. *Phil.* 436–7 *πόλεμος οὐδέν' ἄνδρ' ἑκὼν / αἱρεῖ πονηρόν, ἀλλὰ τοὺς χρηστοὺς ἀεί.*

82

θανεῖν δ' οἷσιν ἀνάγκα: the inevitability of death is often given as a reason for engaging in a dangerous enterprise which will win fame, but which might result in death, for example, *Il.* 6.488, 12.326–7, 18.115–21; Callinus fr. 1.8–9 (compare Adkins 119); Dem. 18.97; Verg. *Aen.* 10.467–9. See Bundy 2.90–1. We should also note that there has been a kind of psychological preparation for this outlook by the insertion of *ταχύποτμον* in v 66. Since death is swift and certain, one should not let slip any opportunity to secure fame. For *ἀνάγκη* in passages describing the inevitability of death see H. Schreckenberg, *Ananke* (München 1964) 66–71.

The postponement of the relative is common (see note on *ὅς*, 12) and here serves to give added prominence to the important word *θανεῖν*. *Il.* 10.418 has *οἷσιν ἀνάγκη* at line-end. The antecedent of the relative is omitted (understand *τούτων*, dependent on *τις*) and such omissions are also common (see Des Places 39 and cf Bacch. 3.63 *ὅσοι ... οὔ τις*), as is the omission of the copula with relatives (see C. Guiraud, *La Phrase nominale en grec d'Homère à Euripide* [Paris 1962] 209–54, esp. 221).

τά: there is better ms authority for *τί*, but since Gregory of Corinth (p 212) attests to the reading *τά* here and since alteration of *τά* to *τί* is obviously much more likely than the reverse, *τά* is to be preferred. It is a Boeotian form, equivalent in meaning to *τί*, but since *τίνα* is never used for *τί* in the sense of 'why,' Des Places 102 is probably right in following those who treat *τά* as morphologically distinct from *τίνα*. The main problem, however, is to determine why Pindar here and only here uses this Boeotianism. It is easy to see why the Megarian speaker in Arist. *Ach.* 757 uses the Megarian *σά* = *τί*, but there is no obvious reason for a Boeotian form in our passage. Perhaps the sound of *τά* appealed more to Pindar's ear because of the assonance with *ἀνάγκα*, or he may have wished to avoid *τί ... τις* (see note on *τύ*, 85), or possibly some passage from Boeotian poetry containing a similar idea to that expressed here served as his model and influenced his choice of language. See also Tovar 54.

κε: several mss record the obviously incorrect *καί*. For examples in Pindar illustrating 'the assimilation in sound of *αι* to *ε*' see Douglas Young 100–1.

ἀνώνυμον: in Homer only in the literal sense of 'without a name.' The earliest metaphorical example appears in Ibycus fr. 1.15, but there it is used to describe the day of Troy's capture and means something like 'unspeakable,' whereas here it means 'inglorious.' Homer, however, uses *ὄνομα* in the sense of 'fame,' as in *Od.* 24.93–4 *ὣς σὺ μὲν οὐδὲ θανὼν ὄνομ' ὤλεσας, ἀλλά τοι αἰεὶ / πάντας ἐπ' ἀνθρώπους κλέος ἔσσεται ἐσθλόν*, and *νώνυμνος* in the sense of 'inglorious,' so that there is nothing novel about the meaning Pindar assigns to the adjective.

Old age is very often described in derogatory terms, but if it is accompanied by fame it becomes *εὔθυμον* (*O.* 5.22) and *λιπαρόν* (*N.* 7.99, compare also *O.* 8.70–3, *N.* 9.44, *I.* 6.14–15). In general see B.E. Richardson, *Old Age among the Ancient Greeks* (Baltimore 1933), and F. Preisshofen, *Untersuchungen zur Darstellung des Greisenalters in der frühgriechischen Dichtung* (Wiesbaden 1977).

Bers 1 notes that the use of the adjective to modify old age rather than the subject of the sentence is an instance of enallage, but it is of such a common type in Greek that one is scarcely aware of it.

83

ἐν σκότῳ: compare *I.* 4.30 *τῶν ἀπειράτων γὰρ ἄγνωτοι σιωπαί.* Pelops' rejection of an inglorious old age lived 'in darkness' is parallel to Hieron's acquisition of glory which 'shines forth' at Olympia (23), a parallel which is made even more explicit by the designation of Olympia as the *Πέλοπος ἀποικία* (24). Similarly Pindar often speaks of the darkness which will attend success if it is not illuminated by song (see Detienne 22–3).

καθήμενος: not simply 'sitting,' but 'sitting idle,' a connotation which this verb often has (see Headlam-Knox on Herodas 1.37). Aristides, after quoting fr. 81, goes on with *οὐ γὰρ εἰκός, φησίν* (sc. *Πίνδαρος*), *ἁρπαζομένων τῶν ὄντων καθῆσθαι παρ' ἑστίᾳ καὶ καλὸν εἶναι* and it is possible that Aristides, who seems to be paraphrasing Pindar, had found *καθῆσθαι* or some form of it in Pindar's words. The contrast between a life of danger and a life of idleness also appears in Aesch. *Cho.* 919 *μὴ ἔλεγχε τὸν πονοῦντ' ἔσω καθημένη.* Compare Bacch. fr. 15.1 *οὐχ ἕδρας ἔργον οὐδ' ἀμβολᾶς* and Eur. *Or.* 1291 *οὐχ ἕδρας ἀγών*, the latter reminding us of the proverb cited above on v 81. See also LSJ sv *ἕδος* II.

ἕψοι: it is often stated that this is a continuation of the imagery present in *καταπέψαι* (55), but whereas that verb is linked thematically to what precedes, no such explanation can be offered here, although we cannot dismiss the possibility that the earlier references to cooking subconsciously

influenced his choice of imagery. The proverbial nature of this section suggests rather that Pindar may have used *ἕψοι* because he was thinking of the proverb *λίθον ἕψεις* (found first in Arist. *Vesp.* 280), one of the many Greek proverbs to denote useless activity (see Starkie on the Aristophanes passage for parallels). The man who avoids danger will boil away his old age as fruitlessly (*μάταν*) as one boils a stone. Equally plausible is the suggestion communicated to me by Renehan that Pindar was thinking of the Homeric *ὠμογέρων* (*Il.* 23.791) and is therefore implicitly contrasting a 'boiled old age' with a 'fresh, green, vigorous old age.' It is also possible, though I think less likely, that Pindar originally had in mind *παρ' ἑστίᾳ* (compare fr. 81 above and Aesch. fr. 708.3) *καθήμενος* and that although he changed this to *ἐν σκότῳ*, the memory of *ἑστία* (fire) influenced his choice of verb (boil). E.K. Borthwick, *CQ* 26 (1976) 202, pointing out that *γῆρας* can be used of the '"old" skin which a snake sloughs off annually,' suggests that our passage contains 'an allusion to the rejuvenation motif associated with the well-known story of Medea and her magical arts,' but since there is no question of rejuvenation here I fail to see how such an explanation can be defended.

μάταν: compare Ap. Rh. 2.892–3 *ἄμμε καλύψει / ἀκλειῶς κακὸς οἷτος, ἐτώσια γηράσκοντας*. It is not surprising that Pelops, who unlike most mortals had personal experience of the life lived by the immortals, but who can now no longer share in it, should be especially aware of the fragility of human existence and of the consequent need to make every exertion in order that life not be 'in vain.' It is against this same background of unavoidable mortality that Sarpedon in *Il.* 12.322–8 convinces himself to seek glory in battle. Since he cannot be 'ageless,' it is futile to attempt to prolong one's life by avoiding danger. See also Lavagnini 77–8.

84

ἁπάντων καλῶν ἄμμορος: the man who avoids danger is deprived of the 'honours' (*καλῶν*) which attend noble and heroic deeds. Pelops clearly knows what is *καλόν*, just as Hieron is said to in v 104, but both are also aware that knowledge alone is not enough (compare *P.* 4.288–9). Hieron therefore combines knowledge of *τὰ καλά* with *δύναμις* (104) and Pelops combines it with participation in an *ἄεθλος*. See Slater, *CJ* 202, note 57, and above on vv 75–85.

For the expression *καλῶν ἄμμορος* compare *I.* 8.70 *οὐκ ἄπειρον ... καλῶν*, *O.* 11.18 *μηδ' ἀπείρατον καλῶν*, and Bacch. 5.50–1 *ὄλβιος ᾧτινι θεὸς / μοῖράν τε καλῶν ἔπορεν*.

ἀλλ' ἐμοί: in Bundy's terminology *ἀλλά* marks vv 81–4 as 'focusing foil,'

that is, it draws to our attention that the negative statements presented in these verses are now being dismissed and that the function of these statements is to enhance by contrast the positive statement which follows. For examples of this use of *ἀλλά*, often in close conjunction with a personal pronoun, see Bundy 2.36, note 3.

οὗτος ἄεθλος: the use of *ἄεθλος* helps to strengthen the analogy between Pelops and Hieron (see above on vv 75–85) and the use of the demonstrative makes this passage resemble those in which Pindar stresses that one should strive for what is near at hand and capable of fulfilment (see note on *τὸ δ' αἰεὶ παράμερον ἐσλόν*, 99). Compare *P.* 3.21–3 *ἔστι δὲ φῦλον ἐν ἀνθρώποισι ματαιότατον, ὅστις ... παπταίνει τὰ πόρσω, / μεταμώνια θηρεύων ἀκράντοις ἐλπίσιν* and 10.61–3 *τῶν δ' ἕκαστος ὀρούει, / τυχών κεν ἀρπαλέαν σχέθοι φροντίδα τὰν πὰρ ποδός· / τὰ δ' εἰς ἐνιαυτὸν ἀτέκμαρτον προνοῆσαι*. Pelops will devote his attention to 'this contest,' to a contest that is *πὰρ ποδός*, and not to something which lies in the distant future (*πόρσω, εἰς ἐνιαυτόν*). He will seek what is capable of fulfilment (*οὐδ' ἀκράντοις*, 86) rather than what is not (*ἀκράντοις*) and as a result his efforts will not be in vain (*μάταν, ματαιότατον, μεταμώνια*).

85

ὑποκείσεται: used as the passive of *ὑποτίθημι*, apparently in the sense of 'to hazard, venture.' Compare Dem. 19.252 *τὸν ἴδιον κίνδυνον ὑποθείς* which in the future passive would be *ὁ ἴδιος κίνδυνος ὑποκεισόμενος*.

τὺ δὲ πρᾶξιν φίλαν δίδοι: Pindar has clearly chosen the closing words of Pelops' prayer in such a way that they echo the beginning (ring-composition), *τύ* balancing *Ποσείδαον*, *πρᾶξιν* serving as a virtual synonym of *τέλος* implied in *τέλλεται*, and *φίλαν δίδοι* repeating *φίλια δῶρα*. As a result the listener expects that the prayer is concluded, even before he hears what follows. Note the seventh-century Boeotian inscription *τὺ δὲ Φοῖβε δίδοι χαρίϝετταν ἀμοι [βάν]* which P. Friedländer, *Epigrammata* (Berkeley 1948) 38, compares with the ending of many of the Homeric Hymns. The end of speeches in Pindar and Bacchylides usually coincides with verse-end, but there is no uniformity concerning the position of a speech's opening words (see Führer 67–8).

τύ: there are seven instances of *τύ* in Pindar and three of *σύ*, but this is not sufficient justification for Christ's view ('Dialekte' 5) that *τύ* should be printed throughout. Two of the examples of *σύ* contain a following *τοι* (*P.* 5.6, 6.19) and the other (*O.* 10.3) does not begin its sentence, whereas *τύ* is

always the first word and is never followed by *τοι*. It seems, therefore, that position and alliteration may have had some bearing on the form Pindar adopted. See also note on *τοι*, 18.

πρᾶξιν: both *πρᾶξις* and *πράσσω* are often used of accomplishment brought about by the gods (for example, *O.* 12.8, 13.106; *P.* 9.67–8, 10.10–11; *I.* 6.11; Aesch. *Pers.* 739–40, *Agam.* 581–2, *Cho.* 813–14). See Detienne 58. We should also note that *πρᾶξις* is used of accomplishment effected by magic (compare no 38.31 and 37 in Audollent and see LSJ sv II.4) and of the sexual act (see van Groningen, *Pindare au banquet* 127). Obviously no such overtones are necessary here, but both would be appropriate in the context. We have drawn attention to the possible influence of magic on earlier passages (see above on vv 71 and 76) and four verses later Pelops wins Hippodameia as his *σύνευνον* (similarly in *P.* 4.253–4 *συνεύνασθεν* follows immediately upon the successful completion of *ἀέθλοις*).

φίλαν: Landfester 46 translates, 'du sollst deine *πρᾶξις*, dein Tun bzw. deine tätige Hilfe geben,' but here, as in vv 16 and 38, Landfester has erred in over-emphasizing the possessive use of *φίλος*. Pelops is praying for an accomplishment that will be 'welcome' or 'pleasing' and this idea is often expressed in conjunction with *πρᾶξις*, for example, Aesch. *Agam.* 255 *πέλοιτο ... εὖ πρᾶξις*, *Cho.* 814 *πρᾶξιν οὐρίαν τελεῖν*, Herodas 3.56–7 *βίου πρῆξιν / ἐσθλὴν τελοῖεν*, *Anth. Pal.* 7.620.4 *οὐκ ἔτυχεν πρήξιος ἧς ἔθελεν*.

δίδοι: on this form see K. Strunk, 'Der böotische Imperativ *δίδοι*,' *Glotta* 39 (1961) 114–23. It seems to be the only form Pindar uses for the second person singular of the present imperative of *δίδωμι*, since although the mss of *N.* 5.50 are unanimous in reading *δίδου*, Hermann was probably right to emend to *δίδοι* on the basis of *O.* 1.85, 6.104, 7.89, and 13.115 where in each instance there is good ms authority for *δίδοι*. It should be noted, however, that in *N.* 5.50 Pindar is addressing himself rather than a god as in the other examples, and it is possible that for some reason he restricted the Boeotian form to invocations of deities.

There does not seem to be any obvious reason why Pindar, after using the aorist imperative in vv 76–8, should now change to the present. Gildersleeve calls the present 'more solemn and impressive than the aorist' and C. Grassi, 'Imperativo presente e aoristo nelle preghiere agli dèi,' *SIFC* 35 (1963) 186–98, argues for a conative force (p 197), 'tu fa' di darmi il successo desiderato,' neither of which is a very convincing explanation. Nor do I find convincing Bakker's argument (pp 110–11) that the aorist imperatives involve 'simple wishes,' whereas the present imperative is 'hortative' and

implies that it is the duty of Poseidon to comply with Pelops' request. Some might see the same distinction as that which Stanford postulates for *Od.* 3.57–60 *κῦδος ὄπαζε ... δίδου χαρίεσσαν ἀμοιβήν ... δὸς δ' ἔτι Τηλέμαχον καὶ ἐμὲ πρήξαντα νέεσθαι*, 'the present imperatives *ὄπαζε* and *δίδου* ask for abiding benefits; the aorist *δὸς* refers to a specific limited request.' Such a distinction, however, is scarcely possible here, since it is much more natural to see in *πρᾶξιν δίδοι* a kind of summarizing prayer embracing the three specific and limited requests made earlier (76–8) than to see any idea of abiding benefit or repeated action. It seems, therefore, that the present imperative here has no special significance and this is supported by other passages where the aorist and present imperative appear to be interchangeable. Perhaps the best illustration of this is Theognis 1323–6:

Κυπρογένη, παῦσόν με πόνων, σκέδασον δὲ μερίμνας
θυμοβόρους, στρέψον δ' αὖθις ἐς εὐφροσύνας·
μερμήρας δ' ἀπόπαυε κακάς, δὸς δ' εὔφρονι θυμῷ
μέτρ' ἥβης τελέσαντ' ἔργματα σωφροσύνης.

It is impossible to see any distinction between *ἀπόπαυε* and the surrounding aorists. Compare also Anac. fr. 51 *φέρ' ὕδωρ φέρ' οἶνον ὦ παῖ φέρε ⟨δ'⟩ ἀνθεμόεντας ἡμὶν / στεφάνους ἔνεικον* where there is similarly no distinction. For other examples see Weilbach 40 who rightly concludes that 'Dem Praesens solcher unter aoristischen Imperativen desselben Gebetes vereinzelter Imperative ist keine besondere Bedeutung beizumessen.'

86

ὡς ἔννεπεν: the ring-composition of the actual prayer is now widened to include the words with which the direct speech is introduced and concluded. This Homeric practice occurs frequently in Pindar, for example, *O.* 8.41–6 *ἔννεπε*, direct speech, *ὡς ... εἶπαις*. For further discussion see Führer 24–6 and 79–80. Monaco 246 claims that the imperfect 'prolunga l'eco affettiva del discorso di Pelope, mentre l'aoristo *ἐφάψατο* ne considera il resultato,' but the only secondary tense Pindar uses of this verb is the imperfect and Gildersleeve rightly remarks that 'it has no clear imperfect force' in Pindar.

Pindar devotes eleven verses to Pelops' prayer, but in only five verses we are told that the prayer was granted, he received a chariot and horses from Poseidon, defeated Oenomaus, married Hippodameia, and begat six sons. Similar is Moschus *Europa* 162–6 where after direct speech we also have only five verses, beginning with *ὡς φάτο· καὶ τετέλεστο τά περ φάτο* and including arrival at Crete, Zeus' metamorphosis, his intercourse with Europa, and the birth of children. As W. Bühler, *Die Europa des Moschos* (Wiesbaden 1960) 198, remarks: 'Diese Gedrungenheit der Erzählung ist

dem frühen Epos noch fremd; sie stammt aus der Lyrik und ist in hellenistischer Zeit von daher auf das Epos übertragen worden.'

οὐδ' ἀκράντοις: a common litotes, especially in tragedy (Aesch. *Agam.* 249, Eur. *HF* 898, *IT* 520, *Bacch.* 435, 1231). See also above on *ἄναλκιν οὐ*, 81. For *ἀκράντοις ... ἔπεσι* compare *Od.* 19.565 *ἔπε' ἀκράαντα*.

By saying that Pelops' words were fulfilled Pindar is following a practice common from Homer on (for example, *Il.* 14.48 *κεῖνος τὼς ἀγόρευε· τὰ δὴ νῦν πάντα τελεῖται*, *O.* 7.68 *τελεύταθεν δὲ λόγων κορυφαί*, Moschus quoted above), but in this instance more than mere convention is involved. The addition of *οὐδ' ἀκράντοις* picks up elements from the preceding prayer and thus serves to tie it more closely to what follows. The adjective *ἄκραντος* is virtually a synonym of *μάταν* in v 83 (cf Aesch. *Cho.* 881–2 *μάτην / ἄκραντα βάζω*) and *οὐδ' ἀκράντοις* makes it immediately clear that the kind of old age described earlier will not be Pelops' lot. At the same time it reinforces the idea of fulfilment or accomplishment with which Pelops' prayer began (*τέλος* implicit in *τέλλεται*) and ended (*πρᾶξιν*). Compare *Pae.* 9.34 *ἐκράνθην* which the scholiast glosses with *ἐπετελέσθην*. See also Detienne 57–8.

ἐφάψατο: the Moschopulean mss read *ἐφάψατ' ὦν*, an emendation introduced in order to give a long final syllable, but *brevis in longo* is legitimate in Pindar and hiatus between verses presents no problem. Compare, for example, *O.* 10.25–6 *ἐκτίσσατο / ἐπεί* and *P.* 5.112–13 *ἔπλετο / ἀγωνίας*, both of which are exactly parallel to the present passage. It is also possible that Pindar obviated hiatus by inserting a digamma, since with *ἔπος*, as with many other words, the digamma is retained or omitted according to metrical convenience.

The metaphorical use of verbs of touching is commoner in Pindar than in any other Greek poet (see Bowra 226–7) and he also seems to be unique in his apparently indiscriminate use, at least in some passages, of the genitive or dative after such verbs. Compare, for example, *O.* 9.12 *οὗτοι χαμαιπετέων λόγων ἐφάψεαι*. For attempts to discover a distinction in some passages between the genitive and dative see Erdmann 31–2 and Friese 62–4.

86b

ἀγάλλων θεός: the active form of this verb is attested first in Pindar. In the other Pindaric example (*N.* 5.43) no deity is involved, but in subsequent authors the active is generally used of 'honouring' or 'glorifying' a deity. If this was felt to be the standard practice in Pindar's time, the reverse order which he adopts might have struck his audience as unusual and consequently

would have emphasized Pelops' honoured position with Poseidon. In other words the expression might be even more encomiastic than it seems to be at first glance. I am not of course suggesting that the idea of a god honouring a mortal is unusual (compare, for example, vv 54–5; *Il.* 1.454, 15.611–12; *Od.* 3.378–9), only that the use of this particular verb may have seemed so. Philostratus *Imag.* 1.30.1 presumably had this passage in mind when he wrote Ποσειδῶν τε μειδιῶν ἐς τὸ μειράκιον (sc. Πέλοπα) καὶ ἀγάλλων αὐτὸ ἵπποις.

For the combination of bold endeavour and divine assistance compare P. 10.44–5 θρασείᾳ δὲ πνέων καρδίᾳ / μόλεν Δανάας ποτὲ παῖς, ἀγεῖτο δ' Ἀθάνα. It is one of Pindar's basic tenets that divine support is a necessary requirement for success, especially athletic success (see Bowra 173–6), so that the assistance which Poseidon gives to Pelops parallels the divine assistance given to Hieron (106 ff).

87

δίφρον τε χρύσεον: for the significance of 'golden' see above on vv 1 and 41. Pelops' chariot is also 'golden' in Soph. *El.* 510 παγχρύσων δίφρων. Here and in nine other passages (see Slater sv) Pindar treats the *upsilon* of χρύσεος as short. For the practice of other poets see LSJ sv. The first syllable of δίφρον must be scanned as short, whereas there are more than four times as many examples of lengthening before φρ in Pindar (see Heimer 97).

πτεροῖσίν τ' ἀκάμαντας ἵππους: 'tireless with wings,' that is, 'with tireless wings.' For the instrumental dative compare P. 1.42 χερσὶ βιαταί (in Hdt. 2.76.2 λευκὴ πτεροῖσι the dative is local). It is possible that Pindar deliberately chose an adjective formed with a privative *alpha* in order to suggest an analogy between Pelops' horses and Hieron's horse, Pherenicus, which he had earlier described with the adjective ἀκέντητον (21).

Douglas Young, *GRBS* 7 (1966) 17, emends to πτέρνοισιν, arguing that it would be 'visibly unfair' for Pelops to have winged horses and that 'wings would not help unless the horses soared into the air, in which event the car would capsize.' Such an emendation, however, should be rejected for three reasons: it introduces a long syllable in place of one which is elsewhere short; it removes a common element from the myth of Pelops; and πτέρνοισιν for πτέρναισιν 'heels' is unattested. According to Pausanias 5.17.7, Pelops' horses were depicted on the chest of Cypselus (about a century earlier than the date of O. 1) as having πτερά. Pherecydes of Athens 3 F 37b, Pindar's younger contemporary, says that after his victory Pelops returned with Hippodameia to the Peloponnese μετὰ τῶν ὑποπτέρων ἵππων and Pelops' horses are winged in Eur. *Or.* 988. For further references see Lacroix 334–7.

Whether J. Schwartz, *Pseudo-Hesiodeia* (Leiden 1960) 471, is right in his view that 'l'épisode des chevaux ailés était sûrement hésiodique' cannot be determined on the basis of the evidence available, but it is in any event clear that Pindar was simply following traditional accounts when he represented Pelops as having winged horses. Although neither Pausanias nor Pherecydes mentions that Pelops received these horses from Poseidon, there is no need to assume, as Köhnken (*CQ* 203) does, that Pindar is innovating when he names Poseidon as the source of the gift. In the earlier accounts Pelops must have received his winged horses from someone, and who would be a more natural source than Poseidon Ἵππιος? Poseidon was the father of the winged Pegasus and the epithet *ὠκυπέτα* given to Poseidon's horses in *Il.* 13.24 suggests that they may have been thought of as winged. Of greater significance, however, is the parallel myth of Idas and Marpessa. Marpessa's father, Evenus, also insisted that suitors for her hand compete with him in a chariot-race, but Idas *λαβὼν παρὰ Ποσειδῶνος ἅρμα ὑπόπτερον* (Apollod. 1.7.8) defeated Evenus and carried off his daughter. Achilles' immortal horses were a gift from Poseidon (*Il.* 23.277).

As was mentioned earlier, Young feels that it would be 'unfair' if Pelops contended with winged horses (similarly Chistoni 15–17, Camarda 14–16, Méautis 126), but Oenomaus' horses were a gift from Ares (Apollod. *Epit.* 2.5 and see Lacroix 332), a detail which was presumably known to Pindar and his audience, so that the competition would seem well-matched. Even if this detail had not yet become an established part of the myth, we should not impose upon the ancients modern concepts of fair play. Young also objects to the usefulness of wings for a race on land, but there is no need to assume that because horses have wings they must necessarily fly high above the earth, and even if they were to do so, why should this cause the chariot to 'capsize'?

Pindar does not tell us where Pelops is when he receives the horses, but since Pelops is referred to as Lydian (24) and since he prays to Poseidon by the sea-shore (71), perhaps we are entitled to assume that the setting is somewhere on the Lydian coast of the Aegean. If this is the assumption Pindar expected us to make, it seems that Poseidon's gift was intended to serve a dual purpose, to transport Pelops across the Aegean and to enable him to outstrip Oenomaus. Apollodorus *Epit.* 2.3 records that Pelops' *ἅρμα ὑπόπτερον* could run over the sea without getting its axles wet and it is possible that this detail was taken from some version which described the manner of Pelops' arrival at Elis. On the other hand there is evidence from vase-paintings that part of the race was over water (see Lacroix 336–7) and it may be thought unlikely that Pelops would return to Lydia after his banishment from Olympus, since his father was no longer there. It seems more probable, therefore, that the sea-shore was visualized as being

somewhere along the coast of the Peloponnese, although there is of course no need to assume that Pindar had any specific geographical area in mind. G. Devereux, 'The Enetian Horse of Alkman's Partheneion,' *Hermes* 94 (1966) 129–34, notes that Ap. Rh. 2.358–9 represents Pelops as king of the Enetians and he argues that since in Pindar 'Pelops' *own* horses brought him to Greece' (Devereux's italics), these horses were Enetian 'in terms of the tradition known to Apollonios Rhodios.' Pindar, however, states that the horses were winged, that they were a gift of Poseidon, and that Pelops was a Lydian, so that he at least could hardly have thought of them as Enetian, nor does any ancient authority in fact claim that they were.

It has often been noted that Pindar makes no mention of Myrtilus, Oenomaus' charioteer, who tampered with the wheel of his chariot. The earliest reference to Myrtilus appears in Pherecydes 3 F 37, a source who, as was mentioned above, also represented Pelops' horses as winged, but it is likely that Myrtilus was a traditional figure in the myth (see Lacroix 332, note 50). Pindar says nothing about him, not because the winged horses made his contribution to victory in the race unnecessary (Pherecydes combined both elements), but presumably because he did not want to represent Pelops, Hieron's analogue, as having won through duplicity.

Finally, mention should be made of the famous east pediment of the temple of Zeus at Olympia. This pediment, dated to the middle of the fifth century, depicted the oath-taking preliminary to the race, but it does not seem to have been strongly influenced by Pindar's account. Pelops' horses are not winged and the fragmentary remains do not allow positive identification of Myrtilus. See, for example, Martin Robinson, *A History of Greek Art* 1 (Cambridge 1975) 279, who doubts that Myrtilus was included, whereas M.-L. Säflund, *The East Pediment of the Temple of Zeus at Olympia* (Göteborg 1970) 119–21 et passim, argues for his presence.

88

ἔλεν: often explained as an example of zeugma, the verb meaning 'killed' with its first object and 'won' or 'took' with its second, but if this term is restricted to passages where a different verb must be supplied with one of the subjects or objects (as K-G 2.570–1 argue; see also B.L. Braswell, *Mnemosyne* 4.29 [1976] 238–9), we should not classify Pindar's use of ἔλεν under the heading of zeugma. Genuine zeugma occurs, for example, in Aesch. *PV* 21–2 *ἵν' οὔτε φωνὴν οὔτε του μορφὴν βροτῶν / ὄψῃ*, since a verb of 'hearing' must be supplied with *φωνήν*, whereas *αἱρέω* is often used to mean both 'kill' and 'take.' Compare *Il.* 6.35 and 38 where ἕλε means first 'killed' and then 'captured' and for passages similar to the Pindaric use of ἔλεν cf *Il.* 11.328 *ἑλέτην δίφρον τε καὶ ἀνέρε* and Soph. *Trach.* 353–4

Εὐρυτόν θ' ἕλοι / τήν θ' ὑψίπυργον Οἰχαλίαν (see Jebb ad loc). For other examples in Pindar, a few of which reveal a genuine use of zeugma, compare *O.* 13.20–2; *P.* 1.40 (see Jebb on Soph. *OC* 1357), 4.104–5, 251–2, 6.10–13 (compare Bruhn 113), 8.19–20; *N.* 4.68, 10.25–6; and fr. 70b.10–11. Dornseiff 106 includes *P.* 3.82–3 and 4.161–2, but neither seems to require this kind of explanation. For some examples outside Pindar see Bruhn 113–14 and Fehling 278–9. As an illustration of the thought expressed in v 88, but without any figure of speech involved, compare Eur. *IT* 825 ἐκτήσαθ' Ἱπποδάμειαν, Οἰνόμαον κτανών.

It is possible that Pindar intended ἕλεν to remind us of the same verb in v 56 and of ἔξελε in v 26. The former would contrast Pelops' action with Tantalus' and the latter, since it appears near the beginning and conclusion of the Pelops myth, might be thought of as a form of ring-composition, signifying 'that the narrative is drawing to an end' (Lefkowitz 92).

Young, *Three Odes* 4, note 3, rightly draws attention to the similarity between this verse and the 'résumé of victims as terminal to a myth' in several other odes.

Οἰνομάου βίαν: for examples of this common periphrastic construction see K-G 1.280 and Bruhn 140. In many instances βία (ἴς, σθένος, etc) seems to have scarcely any more significance than that of an ornamental epithet, but here we should probably give it its full meaning. Oenomaus has shown his βία by having killed thirteen suitors and Pindar enhances the glory of Pelops' achievement by the statement that he was successful in overcoming this βία.

παρθένον τε σύνευνον: see above on vv 80–1. σύνευνον is predicative.

89

ἔτεκε: the *veteres* and the scholia read ἃ τέκε, the *recentiores* τέκε τε and τέκε δέ. If ἃ τέκε is retained, the first syllable must be long (there is no justification for the explanation 'ᾱ short in Aiolic' given by Gildersleeve and some early commentators), whereas elsewhere the second verse of the corresponding stanzas begins with a short syllable. This anomaly is accepted by Schroeder, Bowra, Turyn, Höhl 103, and as a possibility by A.M. Dale, *Collected Papers* (Cambridge 1969) 68–9, but not by Snell and Maehler who print Boehmer's ἔτεκε. No special weight need be attached to τέκε τε or δέ, since these are probably emendations made *metri causa* rather than readings derived from independent authority. I have followed Snell-Maehler, not simply because it removes a metrical anomaly, which may or may not be legitimate, but because the resulting asyndeton seems to me to be

stylistically desirable. As was mentioned earlier, the asyndeton of v 71 marks a new stage in Pelops' life, his resolve to win the hand of Hippodameia in marriage. Now that this resolve has been realized, asyndeton appears again, so that we have a form of ring-composition. When the second part of the ring is heard, the audience will assume that this segment of the myth is concluded and their assumption will be confirmed by the *νῦν δ'* of the next verse. Similarly in *P.* 2 the origin and description of the Centaurs are marked off by the asyndeton of vv 42 (birth of Kentauros) and 49 (gnome). We might also compare Aesch. *PV* 199 and 228. In 199 Aeschylus uses asyndeton (*ἐπεὶ τάχιστα*) to begin Prometheus' account of the Titans' rebellion against Zeus and when this preamble has been completed, he uses asyndeton again in 228 (*ὅπως τάχιστα*) to begin Prometheus' account of why he is being punished by Zeus. The audience's expectation that this segment of Pindar's myth is now complete would be increased by the content of v 89, since the birth of children provides a natural conclusion for a myth involving marriage (compare, for example, the last verse of Moschus' *Europa*, *καὶ Κρονίδῃ τέκε τέκνα, καὶ αὐτίκα γίνετο μήτηρ*). For 'asyndeton at the climax of a narrative' see Dover, *Theocritus* (London 1971) 145.

Although *τίκτω* means 'to give birth to' much more often than it means 'to beget,' the latter usage appears four times in Pindar (*O.* 7.71, 74; *P.* 9.33, fr. 34) and would seem to be preferable here. It avoids a change of subject, it contributes to the encomiastic treatment of Pelops if he rather than Hippodameia is said to be the parent of such illustrious offspring, and it is supported by the parallel combination of ideas found in *O.* 7.71–3: *Ῥόδῳ ποτὲ μιχθεὶς τέκεν / ἑπτὰ σοφώτατα νοήματ' ἐπὶ προτέρων ἀνδρῶν παραδεξαμένους / παῖδας.*

λαγέτας: a contraction of *λαϝαγέτας* and commonly identified with the Mycenaean *ra-wa-ke-ta* (see Chantraine, *DÉLG* sv *λαός*, and E. Suárez de la Torre, 'Observaciones acerca del *λαγέτας* pindárico,' *CFC* 13 [1977] 269–80). The word appears four times in Pindar, but only once elsewhere (Soph. fr. 221.12), and is essentially an equivalent of the common Homeric line-ending *ποιμένα* (or *ποιμένι*) *λαῶν* and *κοίρανε λαῶν*. For a list and discussion of compounds in *-ηγέτης* see Chantraine, *Etudes sur le vocabulaire grec* (Paris 1956) 88–9. Such compounds, which are relatively uncommon, appear more frequently in Pindar than in other poets, since in addition to *λαγέτας* we also find *ἀρχαγέτας*, *Μοισαγέτας*, and *ξεναγέτας*.

ἕξ: for the different names given to Pelops' sons see the scholia, the entry under Pelops in Roscher's *Lexikon* (pp 1872–3), and T. Voigt, *De Atrei et*

Thyestae fabula = *Diss. Philol. Halenses* VI (1886) 336, note 2. Daughters were also born of the union, but mention of them would be out of place in this context.

ἀρεταῖσι μεμαότας: it is with no firm conviction that I retain the reading of the *veteres* in preference to *μεμαλότας* of the *recentiores*, but in spite of the spirited defence given the latter by Forssman 65–70, to whose discussion the following remarks are greatly indebted, I feel that the weight of evidence is slightly in favour of *μεμαότας*. Forssman rightly argues that the dative cannot depend on *μεμαότας*, as we find in some commentaries and translations (for example, Swanson's 'bent on bravery') and in the scholiast's paraphrase (*ἐπιθυμοῦντας τῆς ἀρετῆς καὶ ταύτης ἀντεχομένους*), since the genitive or *ἐπί* with the dative would be required, but he is too quick to dismiss *Il.* 2.818 *μεμαότες ἐγχείῃσι* as a parallel. Just as spears are the instrument by which the Trojans give evidence of their ardour, so here *ἀρεταί* are the instrument by which the sons of Pelops give evidence of their ardour. Hartung states that concrete spears and abstract *ἀρεταί* cannot be compared, but this does not seem to be a valid objection, expecially since *ἀρεταῖσι* could refer to deeds of prowess in war. We should also note *P.* 3.32–3 *μένει / θυίοισαν* where the participle is virtually a synonym of *μεμαότας* and *μένει* is an aspect of *ἀρετή*. Similar too is *O.* 9.16 *θάλλει δ' ἀρεταῖσιν*. The fact that Pindar uses *μεμαότας* here and *μεμαῶτες* in *N.* 1.43 presents no problem, since both forms are Homeric.

When we turn to *μεμαλότας* we encounter several difficulties, the first being the unexpected *alpha*. It is generally explained as a hyperdorism, but Forssman argues that it is 'keineswegs eine spezifisch dorische, natürlich erst recht keine hyperdorische, sondern lediglich eine altertümliche Form' and he draws attention to parallels in fr. 70d.35 and in *IG* XII (5) 911 (= 948.3–4 Kaibel). The Pindaric example is only imperfectly preserved, but it seems reasonably certain that *μ]έμαλεν* is the form recorded on the papyrus (compare Lobel, *Oxy. Pap.* XXVI, p 88). In the inscription, dated to the second century BC, we find the following couplet:

σχήμασιν εὐτάκτοισιν μεμαλότες ἄκρον ἔφαβοι
καὶ σοφίᾳ Χαρίτων τε ἄμμιγ' ὁμοφροσύνᾳ.

This example is important, since it illustrates not only the form with *alpha* but also the meaning ('concerned for') and construction (personal subject with impersonal dative) which *μεμαλότας* would demand in Pindar. Unfortunately, however, there are no instances of this construction before the Hellenistic period when it becomes fairly common. The parallel with

Nonnus 37.135 *παντοίαις ἀρετῇσι μεμηλότες εἰσὶ μαχηταί* has often been noted, but if it is a reminiscence of our passage, the most it would prove is that the variant *μεμαλότας* was older than Nonnus.

On balance, therefore, *μεμαότας* seems preferable. A parallel from Homer is clearly of greater weight in determining the text of Pindar than one from several centuries later and if *μεμαλότας* is adopted we are faced with the difficulty of explaining how a correct reading came to be preserved only in the *recentiores*. If we ask how *μεμαλότας* could have arisen in the first place, we might attribute it to dittography, A read as ΑΛ, or possibly someone wrongly assumed that the dative was dependent on *μεμαότας* and in order to overcome this difficulty made the slightest alteration possible. Conversely, *μεμαότας* could be attributed to haplography or to someone's objection to the *alpha* of *μεμαλότας*. If the passage in Nonnus is in fact indebted to Pindar, how is it that the *veteres* preserve no trace of *μεμαλότας*? Perhaps we are assuming an influence in the wrong direction, if there is an influence at all, and it may be that *μεμαλότας* was introduced by someone who was familiar with Nonnus and who retained the *alpha* of the text before him (*μεμαότας*) either because he did not wish to make a more extensive alteration or because he thought this would be the Doric form.

Finally, mention should be made of the view expressed by J.H. Barkhuizen, 'Etimologisering by Pindaros,' (Diss., Pretoria 1975) 14–16, that Pindar intended us to see a play on words between *Οἰνομάου* and *μεμαότας*, if not an actual etymology of the name, and that *ἀρεταῖσι* is a dative of purpose. Apart from the lack of a parallel for such a dative after *μεμαότες*, this hardly seems an appropriate place for what would amount to a humorous paronomasia: Pelops, having overcome one 'who is eager for wine,' begets offspring who 'are eager for deeds of prowess.'

The precise meaning of *ἀρεταῖσι* is, as often, difficult to determine. In view of the context which has provided us with an illustration of *ἀρετή* in a situation similar to that which one would encounter on the battlefield, and in view of the possible influence of *Il.* 2.818 quoted above, Pindar probably expected the audience to think primarily of achievements in war, although the presence of Hieron's *ἀρετᾶν* in v 13, where it is also in the second verse of the stanza and in almost the same position within the verse, suggests that a relationship between the two passages may be intended and that consequently a more general significance should be seen in *ἀρεταῖσι*. In neither event need we assume that Pindar is denying the truth of the myth according to which Thyestes seduced Atreus' wife and Atreus served up Thyestes' children to him at a meal. Pindar may well have felt that there were other exploits in the lives of Atreus and Thyestes which could qualify as *ἀρεταί* (see Norwood 224, note 23), so that the most we are entitled to say is that

Pindar suppressed any reference to the seduction and cannibalism. Also, as Gildersleeve remarks, 'one cannibalic incident was enough for one poem, to say nothing of the rule *τὰ καλὰ τρέψαι ἔξω*.'

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νῦν: with this word the transition is begun from the myth to the present event, a transition which will become more pronounced in vv 93–5 with a verbal repetition of the earlier transition from Hieron's victory to the myth (23–4). Similar is *I.* 4.58–60 where the transition from the myth of Heracles and Antaeus to victory in the games takes the following form: *νῦν δὲ παρ' Αἰγιόχῳ κάλλιστον ὄλβον / ἀμφέπων ναίει, τετίματαί τε πρὸς ἀθανάτων φίλος, Ἥβαν τ' ὀπυίει, / χρυσέων οἴκων ἄναξ καὶ γαμβρὸς Ἥρας*. For other examples of this use of *νῦν* or *νυν* and of comparable constructions which achieve the same effect see Illig 58, note 1, and Nierhaus 42.

αἱμακουρίαις: a Boeotian word according to the scholiast and this seems to be confirmed by Plut. *Arist.* 21, the only other passage (apart from the lexicographers) where the word occurs. In this chapter Plutarch is describing the funeral offerings made annually by the Plataeans in honour of those who died in the battle of 479 and in the course of his description he says that they summon the dead *ἐπὶ τὸ δεῖπνον καὶ τὴν αἱμακουρίαν*. The fact that Plataea is in Boeotia supports the scholiast's statement that the word is Boeotian. There is a possibility that this word also occurs in Bacch. 7.5 and perhaps in conjunction with Pelops (see Jebb ad loc), but the only letters preserved of the verse are ΙΤΟΣΑΙΜ and various restorations could be envisaged. The scholiast derives the word from *κορέννυμι* and Chantraine, *DÉLG* sv *αἷμα*, agrees, but better sense seems to be obtained if we follow Frisk who (sv *κουρά*) connects it with *κουρά* (*κείρω*). Just as *κουρά* is hair which has been cut off, so *αἱμακουρία* will be blood which flows from a sacrificial animal whose throat has been cut. Cf *σιτόκουρος* of one who spends all his time cutting (that is, eating) bread (Athen. 6.248a). One of the scholia in the *recentiores* tells us that annually all the *ἔφηβοι* in the Peloponnese were whipped *ἐν τῷ τοῦ Πέλοπος τάφῳ* and that they offered their blood to Pelops, but this does not justify Furtwängler's conclusion (p 137) that *αἱμακουρία* is to be derived from *αἷμα κούρων*, although it is possible that Euripides is alluding to a similar etymology in *Hecuba* 536–7 where he makes Neoptolemus invoke the spirit of Achilles at the sacrifice of Polyxena with the following words: *ἐλθὲ δ', ὡς πίῃς μέλαν / κόρης ἀκραιφνὲς αἷμα*. Pausanias 5.13.1–3 describes the sanctuary of Pelops at Olympia and states that right up to his own day a black ram was sacrificed in it to Pelops. The purpose behind the offering of blood here and in the passage from

Plutarch referred to above is no doubt the same as that in the *Nekyia*. The dead are attracted by blood and since the sacrifice to Pelops presumably took place at each occurrence of the games we may assume that the blood was thought to secure Pelops' participation in the festival. See also below on κλιθείς.

On the worship of Pelops at Olympia see Burkert 108–19 and on the general nature of hero-cults see A.D. Nock, *Essays on Religion and the Ancient World* 2 (Cambridge, Mass., 1972) 575–97.

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ἀγλααῖσι: compare Ap. Rh. 2.447 καί κε θανὼν πάσῃσι μετέσσομαι ἀγλαΐῃσιν and Peek, GVI 1127.10 μνημείοις τοῖσδε κατηγλάϊ[σεν]. Pindar is very fond of ἀγλαός (see note on v 40) and related words, as is evident from this ode alone: ἀγλαΐζεται (14), Ἀγλαοτρίαιναν (40), ἀγάλλων (86b). In Homer the adjective is always used to describe people or physical objects except for ἀγλαὸν εὖχος (*Il.* 7.203), with the result that there is often at least a suggestion of literal gleam present in the word, but in Pindar it is used with much greater freedom and approximates the Latin *illustris* or *splendidus*, both of which can be used of a literal or metaphorical gleam or of both combined. In the present passage it is possible that the adjective contains some reference to the gleam of blood, but the main significance is simply 'splendid' or 'magnificent.' See note on ἀγλαΐζεται (14) and for further discussion of the word see Kriegler 102–9.

μέμικται: see above on προσέμειξε (22) and compare *I.* 2.28–9 ἵν' ἀθανάτοις Αἰνησιδάμου / παῖδες ἐν τιμαῖς ἔμιχθεν. The preposition ἐν is often used in conjunction with this verb (K-G 1.431) and there is little justification for assuming tmesis. For the perfect tense with present force see Smyth, GG s 1946: 'When the perfect marks the enduring result rather than the completed act, it may often be translated by the present.' Pelops' worship is viewed as continuous from the time of his death to the present.

The use of the same verb in v 22 in connection with Hieron contributes to the analogy Pindar intends us to see between Pelops and Hieron, an analogy which continues in the following verses. At the same time there is also a contrast between Tantalus' joyless existence and the honours Pelops enjoys after death. Tantalus has no share in the good cheer associated with the banquet (58), that is, he is deprived of fellowship, and his life is one of steadfast toil (59), whereas Pelops 'participates in splendid blood-offerings' and continues to enjoy the fellowship of man (93).

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Ἀλφεοῦ πόρῳ: with the mention of the river Alpheus we are reminded of v

20 and thus the analogy between Pelops and Hieron continues. It is uncertain whether Pindar is using *πόρῳ* in the sense of 'ford' or in the sense of 'course, stream.' The former is supported by *Il.* 2.592 where part of Nestor's kingdom is said to include *Θρύον, Ἀλφειοῖο πόρον*, ie, Thryum at which there is a ford across the Alpheus (for the possible location of Thryum see R. Hope Simpson and J.F. Lazenby, *The Catalogue of the Ships in Homer's Iliad* [Oxford 1970] 75 and 83), and indeed before Pindar *πόρος*, when used of water, always seems to convey the idea of crossing, but in Pindar we also find the word used with the more general connotation of 'course,' both literally (for example, *O.* 10.48 *τιμάσαις πόρον Ἀλφεοῦ* where *πόρον Ἀλφεοῦ* is little more than a periphrasis for *Ἀλφεόν*) and metaphorically (*I.* 8.15 *βίου πόρον*). If this is the meaning Pindar intended, the phrase will be the equivalent of *O.* 13.35–6 *ἐπ' Ἀλφεοῦ / ῥεέθροισιν*. For further discussion of *πόρος* from Homer to the fifth century see Becker 23–34 and V. Citti, *AIV* 132 (1973–4) 345–56.

κλιθείς: M. Van der Valk, ΚΩΜΩΙΔΟΤΡΑΓΗΜΑΤΑ. *Studia Aristophanea Viri Aristophanei W.J.W. Koster in honorem* (Amsterdam 1967) 131, argues that Pindar chose this word because of the allusions it could suggest. At first glance we seem to have simply an example of the common extension of *κλίνομαι* from the literal meaning 'to lean on' to the more general meaning 'to be situated at, to be near to.' For this use compare, for example, *Il.* 5.709 where Oresbius is said to dwell in Hyle *λίμνῃ κεκλιμένος Κηφισίδι* and for a discussion of the passages in which this use occurs see P. Janni, 'Due note omeriche,' *QUCC* 3 (1967) 7–25. At the same time, however, Van der Valk sees allusions to Pelops' 'lying dead' or 'fallen in death' (see LSJ sv *κλίνω* II.3) and 'reclining at a meal' (Tedeschi, *RSC* 26 [1978] 205). The latter is a particularly effective allusion since it continues the analogy between Pelops and Hieron which is especially pronounced in this section and it also continues the theme of the symposium. Hieron is praised for the sympotic entertainment he provides (14–17); Tantalus is similarly praised (37–9) and when he later commits the sin of stealing the gods' food and drink for mortals (60–3) he is punished by being deprived of sympotic pleasures (58); and now Pelops is depicted as one reclining at a symposium and drinking blood instead of wine (compare Eur. fr. 691.1 *κλίθητι καὶ πίωμεν*). Hieron's praise derives from his being a host at symposia, Pelops' from his being a guest at symposia. That Pindar intended us to see a sympotic allusion in *κλιθείς* receives further support from the preceding words, since *μείγνυμι* is frequently used of mixing wine and *Ἀγλαΐα* is the personification of sympotic festivity. It is also possible that Pindar chose *αἱμακουρία* rather than some other word because a reference to a liquid would help us

see the allusion to a symposium (compare Timotheus fr. 4.4 where wine is called *αἷμα Βακχίου*).

Whereas the perfect *μέμικται* stresses the continuity of Pelops' worship, the aorist participle stresses the beginning of the process, 'having been made to lie.' The dative is more probably local (Janni, above) than instrumental (Gildersleeve).

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τύμβον: in *O.* 10.24 Pindar says that Heracles founded the Olympic games *ἀρχαίῳ σάματι πὰρ Πέλοπος*, which suggests that the *σᾶμα* was thought to have been present before the founding. Pausanias 5.13.2, however, records the tradition that a *τέμενος* was set aside for Pelops by Heracles and this is repeated in later authors (see Wüst 271).

ἀμφίπολον: for a thorough discussion of this word see W. Pax, 'Sprachvergleichende Untersuchungen zur Etymologie des Wortes *ἀμφίπολος*,' *Wörter und Sachen* 18 (1937) 1–88. It is almost universally translated here as 'much visited' *vel sim.*, even though this is tautological with *πολυξεν-ωτάτῳ* and a passive force does not occur elsewhere. Neither may be thought a serious objection, since some compounds of *-πολος* can be passive (for example, *τρίπολος*) and Pindar is not averse to tautology (for example, *N.* 10.71 *πυρφόρον ... ψολόεντα κεραυνόν*), but the combination of anomalies is surprising and Van der Valk's statement (see above on *κλιθείς*) that Pelops' 'tomb acts as a servant' deserves consideration. The obvious difficulty is that whereas a person might be the *ἀμφίπολος* of a tomb (compare the use of the synonym *πρόσπολος* in Eur. *Tr.* 264–5 where Talthybius tells Hecuba that Polyxena *τύμβῳ τέτακται προσπολεῖν Ἀχιλλέως* and Hecuba replies, *τάφῳ πρόσπολον ἐτεκόμαν*), it seems unnatural to speak of a tomb as itself an *ἀμφίπολος* and I have not found any passage that could provide a satisfactory parallel. It should be noted, however, that one of the duties of *ἀμφίπολοι* was to serve food and drink (for example, *Od.* 6.209 *ἀλλὰ δότ', ἀμφίπολοι, ξείνῳ βρῶσίν τε πόσιν τε*) and in the context of a symposium involving the dead it is perhaps possible that a *τύμβος* might be described as waiting on its inhabitant in the manner of an *ἀμφίπολος*. Since this is such a common word and since it is always active elsewhere, one wonders how the audience could have been expected to give it an abnormal meaning. It is possible, however, that Pindar may have meant nothing more than 'round about' and that he had in mind a passage such as *Il.* 7.336 *τύμβον δ' ἀμφὶ πυρήν* (compare also 7.435, *Od.* 24.80). This eliminates both the anomalous passive force and the tautology and perhaps receives some support from the identical position of *ἀμφί* in v 17, a

correspondence pointed out by Mezger 96. Such an echo would draw further attention to the analogy between Hieron and Pelops. Renehan has suggested to me that *ἀμφίπολον* should be translated 'well cared for,' a meaning which would remove the tautology, but not the difficulty of a passive force, and Gregory Nagy has suggested that on either side of Pelops' *τύμβος* there may have been objects comparable to the two stones which are on either side of the *σῆμα* in *Il.* 23.329. Burkert 111 translates by 'hat sein Grab als Gefolgsmann.'

πολυξενωτάτῳ παρὰ βωμῷ: if the interpretation tentatively proposed for *ἀμφίπολον* is correct, Pindar may well have intended us to see a *double entendre* in the superlative, that is, the altar, like the tomb, 'entertains many guests' and at the same time it is 'visited by many foreigners' (compare *O.* 3.17–18 *Διὸς ... πανδόκῳ / ἄλσει*). Both meanings of *πολύξενος* are equally common. The advantage of a *double entendre* is that we would have a further comparison between Pelops and Hieron. Pelops' altar 'entertains many guests' and Hieron's table is 'often' (*θαμά*, 17) surrounded by guests.

93–95

The myth introduced by vv 23–4 is now concluded with a striking example of ring-composition. Much less obvious, however, is the precise syntactical arrangement of the words within the ring. Debate has long raged whether *ἐν δρόμοις* governs *τᾶν Ὀλυμπιάδων* or *Πέλοπος*, and Hartung even argues that Pelops is the subject of *δέδορκε* with *κλέος* as its object (the chiasmus *λάμπει κλέος – κλέος δέδορκε* and the common intransitive use of *δέδορκα* would alone be enough to refute this view). These difficulties arise as a result of our looking at the sentence as a whole, but if we try to put ourselves in the position of the audience hearing the words for the first time, we would initially assume that *τὸ κλέος* meant 'his (that is, Pelops') fame,' since Pelops is the subject of what has preceded, but upon hearing *τᾶν Ὀλυμπιάδων* we would begin to wonder whether the meaning might be instead 'the fame of the Olympic festival.' Then our uncertainty would decrease when we heard *ἐν δρόμοις*, since now *τᾶν Ὀλυμπιάδων* no longer need depend on *κλέος*, and finally our uncertainty would become greater with the addition of *Πέλοπος*, since it rather than *τᾶν Ὀλυμπιάδων* could be governed by *δρόμοις* (compare Bacch. 8.31–2 *ἐν Πέλοπος ... κλεινοῖς ἀέθλοις*) or it could depend on *κλέος* and thereby confirm the impression we had when the sentence began.

In short, there is nothing in this sentence which demands that it be understood in one way only and much of the controversy which it has engendered could have been avoided if critics had been willing to admit that

Pindar is being deliberately ambiguous, an ambiguity caused by his desire to incorporate into this transition both Pelops' fame at Olympia and the fame of the Olympic games (hence Hieron's fame as a victor in those games). I suspect that the primary impression the audience would be left with at the end is that Πέλοπος depends on κλέος, since that is the impression they must have had when the sentence began (similarly Stein 21–2) and perhaps also because the polarity κλέος ... Πέλοπος is a common feature of poetic style (compare *O.* 3.23 below). If the sentence were taken in isolation, it could be argued that the primary impression would be the opposite of what I have suggested, but we must not divorce the sentence from its context and the context leads us to expect that the fame will be Pelops'.

Ambiguity involving single words occurs frequently in Pindar, as the notes on vv 90–3 illustrate (compare also R. Renehan, 'Conscious Ambiguity in Pindar and Bacchylides,' *GRBS* 10 [1969] 217–28), but ambiguity can also extend to sentence structure as a whole. A good example is *O.* 3.23 χῶρος ἐν βάσσαις Κρονίου Πέλοπος where Κρονίου can be 'the hill of Cronus' or a patronymic. Polarity and the fact that Pindar elsewhere uses the patronymics Κρονίδης or Κρονίων suggest that Κρονίου goes primarily with βάσσαις, but Pindar may well have intended to convey both ideas at the same time. Slater has also drawn my attention to the ambiguity of the adjectives in *O.* 10.28–30 ὡς Αὐγέαν λάτριον / ... μισθὸν ὑπέρβιον / πράσσοιτο. Word order suggests that the meaning is 'so that he (Heracles) might exact an overwhelming price from the slavish Augeas,' but our knowledge of the myth leads us to translate 'so that he might exact the reward for his servitude from the arrogant Augeas.' Here too we ought not to insist that only one interpretation is right. Pindar has deliberately constructed his sentence in such a way that the adjectives do double duty, just as in our passage the genitives also do double duty. There is a useful discussion of obscure and ambiguous word order, together with numerous examples, in W. Rhys Roberts, *Dionysius of Halicarnassus: On Literary Composition* (London 1910) 335–41.

94

τηλόθεν: forms of τῆλε are extremely common with expressions denoting brightness (see Mugler, *REG* 73 [1960] 50–1). We might expect τηλόσε, but it is the source of the fame that is stressed, as in *N.* 3.84 Νεμέας Ἐπιδαυρόθεν τ' ἄπο καὶ Μεγάρων δέδορκεν φάος and 6.48–9 πέταται δ' ἐπί τε χθόνα καὶ διὰ θαλάσσης τηλόθεν / ὄνυμ' αὐτῶν. Compare also Mezger 93: 'der Grieche bezeichnet Entfernungen nicht wie wir vom Standpunkt des Messenden aus, sondern von dem diesem entgegengesetzten.' For an illustration involving sound, compare *Il.* 16.634 ἕκαθεν δέ τε γίνετ' ἀκουή.

Fennell translates 'from far off time,' but nothing suggests that *τηλόθεν* should have a meaning unattested elsewhere. In general, see M. Lejeune, *Les adverbes grecs en -θεν* (Bordeaux 1939).

δέδορκε: as Snell 2–3 clearly demonstrates, 'Homer's *δέρκεσθαι* refers not so much to the function of the eye as to its gleam as noticed by someone else.' Hence it is often used of the Sun who sees by means of his own bright rays (numerous examples in Mugler 67–8, above). For the brightness of fame compare *P.* 11.45 *δόξ' ἐπιφλέγει*, *N.* 3.64 *τηλαυγὲς ἄραρε φέγγος Αἰακιδᾶν αὐτόθεν*, 3.84 (quoted above), 9.41–2 *δέδορκεν / παιδὶ τοῦθ' Ἀγησιδάμου φέγγος* (where *φέγγος* repeats *κλέος* in v 39), *I.* 4.42 *ἐργμάτων ἀκτὶς καλῶν ἄσβεστος αἰεί*, and see note on *λάμπει* in v 23. There is obviously an element of personification present in *δέδορκε*, since it is properly a verb of seeing, but the eye is so often used metaphorically in Greek that it is doubtful whether the personification was strongly felt here. The perfect tense has a present force, a common feature of verbs of sight, sound, and smell (Gildersleeve, *Syntax* 1.100–1).

ἐν δρόμοις: *δρόμος* can mean either 'race' or 'racecourse' and both meanings are present here, the former being more pronounced if the phrase is taken with *τῶν Ὀλυμπιάδων*, the latter if it is taken with *Πέλοπος*. The plural could be a genuine or a poetic plural (compare v 21). If it is the former, it would seem somewhat more natural to speak of 'races' then 'racecourses' (compare *P.* 1.32 *Πυθιάδος δ' ἐν δρόμῳ*, 'in the racecourse of the Pythian festival'). Fennell and Buchholz complicate matters unnecessarily by making both genitives depend on *δρόμοις*, nor is there any justification for treating *ἐν* as causal (Jurenka 16).

95

ἵνα: for the transitional use of the adverb see note on *ὅθεν* in v 8. Just as the transition from the opening priamel to Hieron was made in general terms, so here the transition from the myth to Hieron is constructed in a similar manner. It begins with *νῦν* in v 90 and becomes progressively more pronounced with the combination of Pelops and the Olympic festival (93–5), the reference to contests at Olympia (95–6), and the description of the kind of life enjoyed by one who is victorious in these contests (97–100), until finally the transition to Hieron is completed with the emphatic *ἐμέ* of v 100. In both instances the adverb follows immediately after mention of the Olympic festival.

ταχυτὰς ποδῶν: see note on *ταχύποτμον* in v 66. Just as the sequence of short syllables complements the idea of swiftness, so the repeated *π*, *τ* (*θ*) and

κ (χ) sounds in vv 95–6 complement the idea of hard toil. This becomes especially evident when one listens to the contrast in sound and meaning of vv 97–9. On vv 95–6 as a whole compare Bacch. 7.6–7 *κρίνειν τα[χυτᾶτά τε] λαιψηρῶν ποδῶν / Ἕλλασι καὶ γυ[ίων ἀ]ρισταλκὲς σθένος.*

For the abstract *ταχυτὰς ποδῶν* instead of something like *ταχέες πόδες* cf Xenoph. fr. 2.1, 17; *I.* 5.10; Bacchylides quoted above; *O.* 12.15 *τιμὰ ... ποδῶν*, 13.36 *αἴγλα ποδῶν*; *P.* 9.115 *ἀέθλοις ... ποδῶν*; *N.* 10.48 *σὺν ποδῶν χειρῶν τε ... σθένει*; Bacch. 9.36 *ἀμάρυγμα πάλας*; Eur. *IA* 213 *ἅμιλλαν δ' ἐπόνει ποδοῖν*. The construction is analogous to that of *Οἰνομάου βίαν* in v 88.

In view of the context the audience would perhaps think primarily of horse-races (Gildersleeve compares *O.* 3.3–4 *ἀκαμαντοπόδων / ἵππων ἄωτον*), but the phrase is clearly intended to include all kinds of races.

ἐρίζεται: compare *Il.* 13.325 *ποσὶ ... ἐρίζειν* and *N.* 5.39 *σθένει γυίων ἐρίζοντι θρασεῖ*. Some, including LSJ, treat the verb as passive, but it is doubtful whether the passive of *ἐρίζω* is attested anywhere and Gildersleeve, *Syntax* 1.66–7, is surely right to classify it as an example of the 'reciprocal middle,' ie, 'where swift feet contend (against feet).' Compare *I.* 5.4–5 *ἐριζόμεναι / νᾶες*, 'ships contending (against ships).'

Some consider the singular verb as an instance of the *schema Pindaricum*, but that term should properly be reserved for passages in which no singular noun or neuter plural forms part of the subject, for example, fr. 75.18–19 *ἀχεῖ τ' ὀμφαὶ μελέων σὺν αὐλοῖς, / οἰχνεῖ τε Σεμέλαν ... χοροί*. A singular verb is especially common when the verb is placed between a singular and plural subject (as here) or when it precedes the singular part of the subject (as in *N.* 4.33–4 *ἐρύκει με τεθμὸς / ὧραί τ' ἐπειγόμεναι*). In general, see Gildersleeve, *Syntax* 2.193–4.

96

ἀκμαί τ' ἰσχύος: see note on *ἀκμάν* in v 48 and compare *O.* 2.63 *ἐν χερὸς ἀκμᾷ* (also fr. 334b.9), *I.* 8.37 *ἀκμὰν ποδῶν*, Aesch. *Eum.* 374 *ποδὸς ἀκμάν*. 'Peaks of strength' is Pindar's way of saying the 'greatest strengths' (*ἀκμαῖαι ἰσχύες*), which in turn is the abstract equivalent of the 'strongest' (*ἰσχυρότατοι*). As Gildersleeve states, 'the two great elements of speed and strength are set forth,' and these two qualities are several times combined, for example, *N.* 10.48, Bacch. 7.6–7 (both quoted under *ταχυτάς*), *N.* 9.12 *ἰσχύος τ' ἀνδρῶν ἁμίλλαις ἅρμασί τε γλαφυροῖς ... κυδαίνων πόλιν*.

Note the chiastic order of the singular and plural numbers *ταχυτὰς ποδῶν – ἀκμαί τ' ἰσχύος*.

θρασύπονοι: 'bold in toil,' more properly said of people than of things, with

the result that it reduces the abstract force of what precedes. It also belongs somewhat more naturally to *ἰσχύος* than to *ἀκμαί*, but Pindar regularly prefers to attach the adjective to the noun governing the genitive than to the genitive itself.

The emphasis on strength, boldness, and toil as qualities necessary for success in the games provides indirect praise of Hieron, since it is implied that he must have had these qualities in order to be victorious. In *P.* 2.63–4 Hieron's boldness in war (*θράσος* / *δεινῶν πολέμων*) is also a subject for praise.

97

ὁ νικῶν δέ: with mention of the 'victor,' even though as subject of a general statement, the application to Hieron is obvious. For the position of *δέ* as the third word when the sentence begins with an article and substantive, see Denniston 186.

λοιπὸν ἀμφὶ βίοτον: for the rather rare use of temporal *ἀμφί* 'throughout,' see note on v 50 and K-G 1.491.

98

ἔχει μελιτόεσσαν εὐδίαν: as was suggested in the note on v 60, there appears to be a contrast envisioned between the victorious athlete (Hieron) and Tantalus. The former 'has a honied calm throughout the rest of his life,' whereas the latter 'has torment upon torment throughout his helpless life of steadfast toil.' The identical position of *ἔχει* and the repetition *βίον – βίοτον* in which both nouns express duration of time, make this contrast virtually certain. At the same time a comparison is suggested between Hieron and Pelops, since *λοιπὸν ἀμφὶ βίοτον ... ἔχει*, with its rare use of temporal *ἀμφί*, makes us think of *τύμβον ἀμφίπολον ἔχων* (93). It is also probable that *εὐδίαν* is intended to remind us of the sympotic *εὐφροσύνα* which is denied to Tantalus (58), granted to Pelops (90–2), and ascribed to Hieron (see note on *παίζομεν*, 16). The personified Eudia appears on a vase in conjunction with Thaleia (Webster 69) and correct sympotic behaviour demands the presence of 'calm, peace, quiet,' as can be seen from passages such as *Od.* 21.309–10 *ἔκηλος πῖνε*, *N.* 9.48 *ἡσυχία δὲ φιλεῖ μὲν συμπόσιον*, and Solon fr. 4.9–10 (quoted in note on *εὐφροσύνας* in 58). Note too that in fr. 140b.15–17 Pindar compares himself to a dolphin on a 'waveless' sea excited by the music of pipes (compare also Eur. *Helen* 1454–5 and see Kannicht ad loc). The sympotic allusion suggested by *εὐδίαν* is strengthened by the epithet 'honied,' since almost every example of *μέλι* and its compounds in Pindar has reference to song. See Dornseiff 61 ('Der Gleichklang *μέλος* und *μέλι* war sehr einleuchtend'), J.H. Waszink, *Biene*

und Honig als Symbol des Dichters und der Dichtung in der griechisch-römischen Antike (Opladen 1974), and L. Lehnus, *L'inno a Pan di Pindaro* (Milano 1979) 170–6.

Although the sympotic motif so prominent in the ode seems to have exerted an influence on Pindar's choice of vocabulary, the passage as a whole is simply an example of the common 'calm after a storm' imagery, the storm here being the πόνος necessary for athletic success and the calm being the feeling of serenity which the victor will enjoy the rest of his life. For a thorough study of this imagery in Pindar and Bacchylides see J. Péron, *Les images maritimes de Pindare* (Paris 1974) 294–308 (for maritime imagery as part of a transition from the myth see Péron 330), and for the various metaphorical uses of εὐδία (εὐαμερία) see D. Van Nes, *Die maritime Bildersprache des Aischylos* (Groningen 1963) 62–70. Such imagery in turn represents only one method of conveying a standard element of epinician poetry, namely that success (agonistic or otherwise) brings the highest glory, praise, happiness, etc. Often, as here, emphasis is placed on the toil, expense, good sense, etc. required to achieve it and on its lasting quality (compare especially *N.* 1.69–70, 9.44; *Pae.* 2.50–2). For many passages in Pindar illustrating 'das Glück des Siegers' see Thummer 1.66–81 (for Bacchylides compare 1.178–84, 7.8–10, 10.52–3, 13.58–66). This 'Glück' is most succinctly stated in Plato *Rep.* 5.465d ζήσουσί τε τοῦ μακαριστοῦ βίου, ὃν οἱ Ὀλυμπιονῖκαι ζῶσι, μακαριώτερον.

99

ἀέθλων γ' ἕνεκεν: 'because of contests at least.' The Ambrosian mss omit γ', but the particle has been retained by all editors and its presence is desirable. Pindar would scarcely have been prepared to state in absolute terms that the victor's life will always consist of 'honied calm,' as would be implied if the particle were omitted, but he would be prepared to state that the victor will always be able to enjoy a 'honied calm' because of the contests in which he was successful, even if he cannot do so for any other reason (γε). In other words, regardless of what vicissitudes life may bring, there will always be at least one ray of sunshine (compare Gildersleeve's translation, 'So far as sunshine is to be found in games'). Without the particle the enjambement would be somewhat surprising, since the phrase would do little more than repeat the idea present in νικῶν. Enjambement normally emphasizes and greater emphasis is obtained if the phrase imposes a limitation on what has just been said rather than simply providing a repetition or reinforcement. For the common limiting or restrictive force of γε, see Denniston 114–15. The entire sentence bears a certain resemblance to Soph. *Ichn.* 346 τὸ λοιπὸ]ν εἰς ἔμ' εὐδίαν ἔχων, where εἰς ἔμ' 'as far as I am concerned' also imposes a limitation on εὐδία.

I have translated *ἕνεκεν* by 'because of,' since that is the meaning found in earlier authors and elsewhere in Pindar, but the meaning 'as far as concerns' is common in the fifth century and may well be what Pindar intended here. If the preposition is so translated, we are free to dispense with the particle, since 'as far as concerns games' by itself conveys the idea of limitation. There is a similar uncertainty about the meaning of *ἀέθλων*. I prefer 'contests' to 'prizes,' since this provides an analogy between the victor and Pelops (cf *ἄεθλος*, 84), but Pindar may have expected his audience to see both meanings in the word (see note on *ἄεθλα*, 3).

τὸ δ' αἰεὶ παράμερον ἐσλόν: 'but the blessing of each day comes as the highest blessing for every mortal.' The purpose of this gnome is to provide the victor (that is, Hieron) with a cautionary reminder that although he has a 'honied calm for the rest of his life,' it is not an all-embracing or absolute *εὐδία*, but one limited to victory in the games. If he realizes that it is limited in this way, that the human condition does not admit of uninterrupted bliss, he will live each day as it comes and attach the highest importance to the blessings which each day brings. This *βίος καθ' ἡμέραν* philosophy is a 'consolatory commonplace,' as Slater, *Gnomon* 45 (1973) 198, illustrates, and appears as early as Alcm. fr. 1.37–9 *ὁ δ' ὄλβιος, ὅστις εὔφρων / ἁμέραν [δι]απλέκει / ἄκλαυτος*. See Pavese, *QUCC* 4 (1967) 121, who points out that whereas Heracles in Hes. *Theog.* 954–5 is *ὄλβιος ... ἤματα πάντα* after acquiring immortality, 'l'uomo è *ὄλβιος*, quando, data la sua umana condizione, ha raggiunto la mortale ed efimera gioia del successo giornaliero.' Compare Eur. *Hec.* 627–8 *κεῖνος ὀλβιώτατος, ὅτῳ κατ' ἦμαρ τυγχάνει μηδὲν κακόν*. Greek literature constantly dwells on the fragility of human happiness and frequently seeks to provide consolation for this fragility by extolling the merits of the happiness one has at a given moment. Sometimes all the emphasis is placed on the present, but often there is an explicit contrast between the superiority, as a way of life, of contemplating what lies near at hand over what lies afar. Here *παράμερον* is contrasted with *λοιπόν*, just as, for instance, in *I.* 7.40–4 *ἐφάμερον* is contrasted with *τὰ μακρά*. For many more examples see David Young's appendix, 'The Theme of the Near and the Far,' in *Three Odes* 116–20, and M.W. Dickie, 'On the Meaning of *ἐφήμερος*,' *Illinois Classical Studies* 1 (1976) 7–14 (esp. p 13).

We should also note that in general terms the thought of this passage repeats part of Pelops' prayer. Pelops too prefers what lies near at hand (*οὗτος ἄεθλος*, 84) to what lies afar (*γῆρας*, 83). In the one passage the basis on which the choice is predicated is explicit (human mortality, 82), in the other implicit (the human condition).

Although *παράμερον* is a *hapax legomenon*, there can be little doubt that

it means 'of a day.' The context makes this clear, just as the context of Demosthenes 8.70 *τῆς παρ' ἡμέραν χάριτος* shows that the meaning is 'popularity of the moment.' For *αἰεί* in the sense of 'on a given occasion, at any time,' that is, distributive rather than durative, see *LfgrE* sv and W. Marg, *Der Charakter in der Sprache der frühgriechischen Dichtung* (Würzburg 1938) 51–4. The best parallels in Pindar for this use of *αἰεί* are *P.* 3.108–9 and *N.* 6.55–7, since both passages stress the significance of the present.

ἐσλόν: here, as often elsewhere, the mss of Pindar record both *ἐσθλόν* and *ἐσλόν*, but editors have generally printed *ἐσλόν* throughout. This spelling is assured in several passages where the first syllable is treated as short and it is probable that *ἐσθλόν* results from a scribal tendency to give the commoner form of a word (similarly the participial ending *-ας* is frequently a variant reading for *-αις*). Rather surprisingly, only the spelling with *theta* is found in Bacchylides. See C.D. Buck, *The Greek Dialects* (Chicago 1955) 77.

100

ὕπατον: Mezger 97 and Lefkowitz 93 note that the same word appears in an identical position in v 42 and Schürch 43, note 109, adds that both verses end with an aorist infinitive. Schürch, however, seems to me to read more significance into the correspondence than is justified: 'Pelops kommt in den Himmel, Hieron (der eherne Himmel ist uns unersteigbar) hat das höchste irdische Glück, den Siegerkranz, errungen.' For the superlative in a priamel see note on *ἄριστον* in v 1 and for the present priamel see note on vv 100–3.

ἔρχεται: for this verb in gnomic passages compare *P.* 3.105–6, *N.* 1.32–3, 7.30–1.

παντὶ βροτῶν: prior to Mommsen editors printed *βροτῷ*, the reading of *N* and the Triclinian mss, prompted no doubt by the rarity of *πᾶς* followed by a genitive. Mommsen, however, quotes Soph. *OC* 597 *πᾶς ... Ἑλλήνων* and the genitive removes the awkward hiatus.

100–3

ἐμὲ δὲ στεφανῶσαι κεῖνον ... χρή: the transition to the poet's obligation to crown Hieron with song, a transition which may at first glance seem rather abrupt, is facilitated by its being part of a priamel. Having spoken of an *ἐσλόν* which is 'highest for all mortals,' that is, the general truth with which a priamel often begins, Pindar now implies that the *ἐσλόν* which is his highest obligation is praise of the victor. What we have, therefore, is an

abbreviated version of the ode's opening priamel which contains several general truths before we come to what the poet himself wishes to emphasize. In both examples the priamel leads to the mention of song. Pindar does not specifically state that the obligation to praise Hieron is an *ἐσλόν* for him, but the contrast between *παντὶ βροτῶν* and *ἐμέ* indicates that this is what he means. For similar contrasts compare *P.* 1.41–3 *ἐκ θεῶν γὰρ μαχαναὶ πᾶσαι βροτέαις ἀρεταῖς ... ἄνδρα δ' ἐγὼ κεῖνον αἰνῆσαι μενοινῶν ...* and *N.* 6.55–9 *τὸ δὲ πὰρ ποδὶ ναὸς ἑλισσόμενον αἰεὶ κυμάτων / λέγεται παντὶ μάλιστα δονεῖν / θυμόν. ἑκόντι δ' ἐγὼ νώτῳ μεθέπων δίδυμον ἄχθος / ἄγγελος ἔβαν, πέμπτον ἐπὶ εἴκοσι τοῦτο γαρύων / εὖχος ἀγώνων ἄπο ...* In fact, even when the priamel structure is not present, contrast alone frequently provides a sufficient transition to praise of the victor (see Thummer 1.135–7 for examples). It should also be noted that praise of the victor often follows soon after the conclusion of the myth (see Schadewaldt 26), so that the audience, especially after having heard of contests and victory in 95–9, would anticipate a direct reference to Hieron (similarly in *O.* 3.38–9 *ἐμὲ δ' ὧν πᾳ θυμὸς ὀτρύνει φάμεν* Ἐμμενίδαις / *Θήρωνί τ' ἐλθεῖν κῦδος* is preceded by the myth and general remarks about Olympic contests).

The poet's praise of Hieron is stated as an obligation and *χρή, χρέος, ὀφείλω*, etc are extremely common in such passages (see Schadewaldt 20–1, 36; Gianotti 29–31; and Weilbach 65–6 for numerous examples). The achievement of success in the games imposes the severest demands upon the contestant and Pindar feels a corresponding demand to celebrate that success and to ensure its remembrance. If the victor's fame is to be preserved, it must be recorded in song, as Pindar explicitly says in *O.* 8.72–5 *Αἴδα τοι λάθεται / ἄρμενα πράξαις ἀνήρ. / ἀλλ' ἐμὲ χρὴ μναμοσύναν ἀνεγείροντα φράσαι / χειρῶν ἄωτον* Βλεψιάδαις *ἐπίνικον* (compare also fr. 121.4 *θνάσκει δὲ σιγαθὲν καλὸν ἔργον*).

Since a crown was awarded to the victorious athlete, it is not surprising that Pindar should also speak of his victory song as a crown and this metaphor is relatively common, for example, *P.* 8.57; *N.* 7.77, 8.15; Eur. *HF* 355; Critias fr. 4 D–K. See also note on *ἀμφιβάλλεται* in v 8.

101

ἱππίῳ νόμῳ: the correct explanation of these words is given by Köhnken, *CQ* 204: 'The expression *ἵππιος νόμος* in this place has always been taken as an indication of a special melody lost to us. Wilamowitz, e.g., writes [p 234]: "I cannot explain the name, but I have no doubt that it means something technical and musical." The name, though, is much more likely a reference to the theme and contents of the ode: Pindar sends Hieron (101 *κεῖνον*) the

horse-loving king of Syracuse (23 *ἱπποχάρμαν βασιλῆα*) a poem for the Olympic victory of his horse Pherenikos (18 ff.), a poem the central myth of which is determined by Poseidon Hippios (41 *χρυσέαισί τ' ἀν' ἵπποις*), Poseidon's gift of winged horses to his favourite Pelops (87 *ἔδωκεν δίφρον τε χρύσεον πτεροῖσίν τ' ἀκάμαντας ἵππους*), and by the final winning of Hippodameia with the help of Poseidon's horses (lines 70 and 88): an ode, after all, that may rightly be called a "horse-song" or a horseman's ode with regard to its central topics. There is therefore no need to assume some obscure musical term to be found nowhere else, as Wilamowitz did. By the name *ἵππιος νόμος* Pindar rather refers to the theme which is the point of his ode.'

A parallel to this use of *ἵππιος* seems to be present in *P.* 2.69 *τὸ Καστόρειον δ' ἐν Αἰολίδεσσι χορδαῖς* (see H. Lloyd-Jones, *JHS* 93 [1973] 123) and in *I.* 1.16 *ἢ Καστορείῳ ἢ 'Ιολάοι' ἐναρμόξαι μιν ὕμνῳ*. As Pindar goes on to explain in v 17, Castor and Iolaus were the *διφρηλάται ... κράτιστοι* in Lacedaemon and Thebes, so that a Castor-song is simply a song in honour of a victor in a chariot-race. Similarly, just as *παιδείους ... ὕμνους* (*I.* 2.3) are songs pertaining to *παῖδες*, so a *ἵππιος νόμος* is a song pertaining to *ἵπποι*. For another possible reference to 'horse-song' see Renehan's explanation of *O.* 3.3–4 in *SGT* 50–4.

Although *νόμος* can have a technical sense denoting a particular kind of musical composition, ie, what we call 'nome,' it also acquired at least as early as Alcman (compare fr. 40 *ϝοῖδα δ' ὀρνίχων νόμως παντῶν*) the general significance of 'song, hymn, strain.' There is therefore no reason to assume that *νόμῳ* here has any essential difference from *ὕμνῳ* in the *I.* 1.16 passage quoted above. Since *νόμος* is derîved from *νέμω* 'distribute,' its use in a musical sense presumably refers to the distribution of tonal qualities, rhythmical units, etc, from which songs are constructed. In general, see E. Laroche, *Histoire de la racine nem- en grec ancien* (Paris 1949) 166–71, although I think he is wrong to include our passage among those where *νόμος* has a technical sense.

102

Αἰολῇδι μολπᾷ: Pindar describes his song with the same epithet in *P.* 2.69 (quoted in preceding note), *N.* 3.79 *πόμ' ἀοίδιμον Αἰολίσσιν ἐν πνοαῖσιν αὐλῶν*, and perhaps in fr. 191 *Αἰολεὺς ἔβαινε Δωρίαν κέλευθον ὕμνων* (where Bergk supplies *αὐλός*), and it has been explained as denoting the metre, dialect, or musical mode (or a combination thereof, for example, Verdier 11–12, 105) of the poems concerned. If the explanation given to *Δωρίαν* in v 17 is correct, and since Aeolic dialectal forms are no more prominent in these three epinicians than in the others, a reference to language seems to be excluded. A reference to musical mode is possible in

view of *Αἰολὶς ἁρμονία* in Lasus fr. 1.3 and Pratinas fr. 5b (compare also fr. 5a.4), although it is doubtful whether Pindar would have used the general term *μολπά* as an equivalent of the technical term *ἁρμονία*. A reference to metre seems to be the likeliest explanation and I suspect that Pindar could have so designated virtually all the odes not composed of dactylo-epitrites.

For a detailed study of *μολπή*, primarily in Homer, see K. Bielohlawek, 'Μέλπεσθαι und *μολπή*,' *WS* 44 (1924–5) 1–18, 125–43, and 45 (1926–7) 1–11.

103

χρή: see above on 100–3.

πέποιθα δὲ ξένον: a similar combination is found in *P.* 10.64 *πέποιθα ξενίᾳ* and *N.* 7.65 *προξενίᾳ πέποιθα*, although the syntactical relationship is different. Pindar begins his specific praise of Hieron with a statement declaring his 'confidence' in what he is saying. As Bundy 2.60, note 66, points out, 'the laudator must convince his audience (and sometimes his patron) that he is doing justice to his theme. A wide variety of devices serve this purpose, among them the presentation of witnesses, assurances, and "touchstones" or tests.' Bundy then lists numerous examples to illustrate this, including the use of *πέποιθα*.

Although the main praise of Hieron appears in the next verse, the addition of *ξένον* 'host' also serves an encomiastic purpose. 'Generosity and hospitality ranked among the highest virtues in the circles in which Pindar worked' (Fränkel, *EGP* 432; see also Gianotti 14) and praise of liberality is a common feature of epinician poetry (see the many examples cited by Pavese, *QUCC* 2 [1966] 109, note 16). In the present passage it repeats the earlier praise of Hieron's hospitality (14–17) and continues the analogy between Hieron and Pelops whose altar is host to many visitors (93). Just as here *ξένος* forms the first part of a more elaborate praise of Hieron, so also in *P.* 3.69–71, *... παρ' Αἰτναῖον ξένον, / ὃς Συρακόσσαισι νέμει βασιλεύς, / πρᾶΰς ἀστοῖς, οὐ φθονέων ἀγαθοῖς, ξείνοις δὲ θαυμαστὸς πατήρ.*

For the sake of completeness I should mention that Swanson 261 tentatively puts forward the view that *ξένον* is subject rather than object of the following infinitive and that it denotes 'a stranger or newcomer to poetic commissions ... perhaps Bacchylides.' This is clearly impossible. 'I am confident that no stranger will adorn Hieron with glorious hymns' is obvious nonsense. Nor can Boehmer 65 be right in translating *ξένον* as 'Besucher,' that is, 'Theilnehmer an den Spielen.'

104–5

μή τιν' ... τῶν γε νῦν: compare Bacch. 3.63–6 *ὅσοι ⟨γε⟩ μὲν Ἑλλάδ'*

ἔχουσιν, οὔτις, / ὦ μεγαίνητε Ἱέρων, θελήσει / [φάμ]εν σέο πλείονα χρυσὸν / [Λοξί]ᾳ πέμψαι βροτῶν, 5.3–6 *γνώσῃ μὲν ἰοστεφάνων / Μοισᾶν γλυκύδωρον ἄγαλμα, τῶν γε νῦν / αἴ τις ἐπιχθονίων, / ὀρθῶς* (of Hieron); *O.* 2.92–5 *αὐδάσομαι ἐνόρκιον λόγον ἀλαθεῖ νόῳ, / τεκεῖν μή τιν' ἑκατόν γε ἐτέων πόλιν φίλοις ἄνδρα μᾶλλον / εὐεργέταν πραπίσιν ἀφθονέστερόν τε χέρα / Θήρωνος*; *P.* 1.48–50 and 2.58–61 (both of Hieron); *N.* 6.25–6; and many other examples cited by Bundy 1.17, Young, *Three Odes* 52–3, and Fraenkel on Aesch. *Agam.* 532.

Expressions like *οὔ τις, εἴ τις, ἕτερος, μόνος*, etc, together with a comparative or superlative and the genitive, are extremely common in encomia, and in many instances the particle *γε* is inserted after the genitive. Mezger 94 explains both the particle and *νῦν* as 'im Gegensatz zum Heroenzeitalter, besonders zu Pelops,' but the reference is completely general and pertains as much to the future as to the past. We should rather follow Fraenkel who rightly states that 'Pindar is far from wishing to diminish the praises of Hiero' and that apart from examples, common in Homer, involving an obvious 'comparison of different generations, what seems to be expressed in all these passages is a definitive shrinking from the use of the unrestricted superlative of praise: the measure of human modesty is preserved by limiting oneself to what can be asserted from one's personal knowledge.' Neither here, therefore, nor in v 99 would Hieron feel that the limitation imposed by the particle implied that his praise was in any sense less than it should have been. Such a limitation would seem perfectly natural and to a large extent purely formal. As Bundy 1.5, note 18, points out, it is common in priamels to emphasize the culmination by means of the personal pronoun (*ἐμέ*, 100) and some such word as *νῦν*. For the adjectival use of *νῦν* and similar adverbs see E. Schwyzer, 'Zum adjektivischen Adverb im Griechischen,' *Emerita* 8 (1940) 37–41.

104

καλῶν τε ἴδριν †ἅμα καὶ δύναμιν κυριώτερον: an insoluble crux. *ἅμα*, the unanimous reading of the *veteres*, is both tautologous after *ἀμφότερα* and metrically deficient (a trochaic sequence is required), nor is it likely that either *ἄλλον ἤ* or *ἄλλον καί* of the *recentiores* is based on any earlier ms authority. The latter is unmetrical and the former involves both the uncommon combination *τε ... ἤ* (see Denniston 514) and a more extensive alteration than seems warranted. Both readings probably represent attempts to correct a text seen to be corrupt and should therefore be viewed in the same light as modern emendations. Our difficulty is compounded by the uncertainty whether *ἅμα* is a gloss on *ἀμφότερα* and hence could have caused the loss of a word that bore little or no resemblance to it or whether it

is a corruption of a word of similar appearance. A further difficulty is the question whether the emendation must have a comparative force in view of *κυριώτερον*. If this is deemed necessary, Von der Mühll's *ὧδε* would be appropriate (*MH* 20 [1963] 202–3). Douglas Young's *ἴδριν μᾶλλον καί* is palaeographically attractive (*GRBS* 7 [1966] 20–1), but the position of *μᾶλλον* is awkward and I am not convinced by his attempt to justify it metrically (Bergk's *μᾶλλον ἴδριν ἤ* removes these difficulties, but involves too extensive an alteration to inspire any confidence). One can argue, however, that a word indicating comparison is not necessary, that the comparative force of *κυριώτερον* is felt with *ἴδριν* in the same way as an initial *οὔτε* must sometimes be understood in 'neither ... nor' combinations (so Mommsen, who provides additional parallels involving similar omissions; see also K–G 1.24). Furthermore, the fact that no comparative of *ἴδρις* occurs might help to make the construction seem less harsh.

Of the emendations which do not involve a comparative I find Mommsen's *ἄμμε* most attractive, although its position is somewhat awkward. It is palaeographically easy and there is a good parallel in *O.* 9.106 where the mss record both *ἄμμε* and *ἅμα*. The presence of a plural pronoun in view of the singular *πέποιθα* might seem objectionable, but similar mixtures are found elsewhere, for example, Theognis 649–50 *ὦ δειλὴ Πενίη, τί ἐμοῖς ἐπικειμένη ὤμοις / σῶμα καταισχύνεις καὶ νόον ἡμέτερον*; and Xenoph. fr. 2.11–12 *οὐκ ἐὼν ἄξιος ὥσπερ ἐγώ· ῥώμης γὰρ ἀμείνων / ἀνδρῶν ἠδ' ἵππων ἡμετέρη σοφίη* (see also schol. on *Il.* 13.257, who claims the practice is Aeolic, Platnauer on Eur. *IT* 579, and K–G 1.86–7). Mommsen's emendation would therefore not require us to see a reference to Pindar's chorus. Turyn prints Hermann's *ἀλλά*, but this is harsh both with *ἀμφότερα* (which does not suggest that *δύναμις* should be emphasized more than knowledge of *καλά*) and with *τε*.

On what is meant by *καλῶν* see note on *καλῶν* in v 84 and Slater, *CJ* 202, who defines it as 'the principles of heroic behaviour.' The word stands for all that is noble, honourable, beautiful, refined. Mere knowledge, however, of what is *καλόν* is not enough; one must also have the *δύναμις* to put this knowledge into practice (see Slater's note 57 for passages illustrating this outlook, also Fränkel, *EGP* 418 and 474). He who possesses such knowledge and ability has true *ἀρετή*, as Plato *Meno* 77b (compare fr. 986 *PMG*) explicitly states: *δοκεῖ τοίνυν μοι, ὦ Σώκρατες, ἀρετὴ εἶναι, καθάπερ ὁ ποιητὴς λέγει, χαίρειν τε καλοῖσι καὶ δύνασθαι· καὶ ἐγὼ τοῦτο λέγω ἀρετήν, ἐπιθυμοῦντα τῶν καλῶν δυνατὸν εἶναι πορίζεσθαι.* Pelops had this *ἀρετή*, as is clear from vv 84–5, but we should also note that the present praise of Hieron is essentially a repetition of earlier praise. One aspect of what is *καλόν* involves the kind of hospitality described in vv 14–17 and

wealth (10) is a form of *δύναμις*. Compare *P.* 2.58 *πρύτανι κύριε πολλᾶν μὲν εὐστεφάνων ἀγυιᾶν καὶ στρατοῦ* which follows a reference to Hieron's *πλουτεῖν* in v 56 and *P.* 5.13 where *δύναμις* is essentially a repetition of *πλοῦτος* in v 1.

The digamma of *ἴδριν* obviates hiatus.

105

τῶν γε νῦν: see above on vv 104–5.

δαιδαλωσέμεν: the verb *δαιδαλόω* is found only here, but it is clearly identical to *δαιδάλλω* (see note on v 29). Neither here nor in the passages where *δαιδάλλω* is used in Pindar do we find any specific metaphor involved, both verbs meaning simply 'to deck out, embellish, adorn,' as one might embellish any work of craftsmanship (for example, clothing, various kinds of armour, or furniture). Similar is Pindar's use of *ἐπασκέω* which in Homer describes the embellishments of Odysseus' court (*Od.* 17.266), but which in Pindar can be metaphorical (compare *N.* 9.10 *ἐπασκήσω κλυταῖς ἥρωα τιμαῖς*). In view of *δεδαιδαλμένοι* in v 29 there is a natural tendency to see some relationship between the two passages, but it has been objected that since the first refers to words embellished with lies, Pindar would obviously not wish to create the impression that his praise of Hieron is similarly embellished. Such an objection, however, seems ill-founded, since the passages involve contrast rather than comparison. Others may embellish what they say with *ψεύδεσι ποικίλοις*, but Pindar will embellish what he says with *κλυταῖσι ... ὕμνων πτυχαῖς*.

Mommsen (followed by Bergk and Mezger) argued that the infinitive is aorist, comparing Homeric examples such as *καταξέμεν* in *Il.* 6.53 and claiming that a reference to future time appears only in vv 108 ff. To this E. Hiller, 'Zu Pindar Ol. 1,' *Philologus* 52 (1894) 721–2, rightly replies that Pindar could hardly have expected his audience to be reminded of the rare Homeric form and that the future 'bezieht sich ... auf die glänzende Gegenwart.' Pindar is fond of using the future in encomiastic passages and, as Bundy 1.21 states, such futures are often 'fulfilled by the mere pronunciation of the word.' See also Slater, 'Futures in Pindar,' *CQ* 19 (1969) 86–94.

According to Peter 56 there are about thirty examples in Pindar of the infinitive ending in *-μεν*, although it is generally restricted to the present or second aorist.

κλυταῖσι ... ὕμνων πτυχαῖς: there has been no agreement on the nature of the metaphor in *πτυχαῖς*. Most have adopted one of the following

interpretations: that the word refers to the 'artificiosi flexus numerorum, harmoniae, saltationis' (Boeckh, followed sometimes with minor variations by Fürtwangler 149, Mezger 94, Fraccaroli 178, note 3, Donaldson, Fennell, Gildersleeve, LSJ, etc); to clothing (De Jongh, Boehmer, Godofredus 79, Kuhlmann 9, Ruck and Matheson, etc); or to the pages of Pindar's ode (Jurenka, *ZOEG* 1066–8, A.C. Pearson, 'Pindarica,' *CQ* 18 [1924] 151, Farnell, Galiano, etc). The only interpretation significantly different from those just mentioned is Dissen's, according to which Pindar is saying that 'insigniorem se neminem reconditis poesios recessibus ornaturum,' but a reference to 'recondite' or 'abstruse' poetry does not seem appropriate here. Of the other interpretations the third is the least likely, since although there is good evidence for *πτυχή* with the meaning 'writing tablet' (see LSJ), 'it is a more prosaic way of referring to his songs than Pindar usually adopts' (Farnell). A metaphor from clothing fits well with the verb (compare Aesch. *Eum.* 635 *δαιδάλῳ πέπλῳ*) and Pindar occasionally employs such imagery (cf *I.* 1.33 *περιστέλλων ἀοιδάν*), but *περιστέλλω* is much more suggestive of clothing than *δαιδαλόω* and I see no reason to assume that *πτυχαῖς* would make the audience think especially of clothing.

Boeckh's explanation has not found favour in recent years, but a reference to poetic or musical style does not seem impossible. *πτυχή* is simply a 'fold,' something 'bent over' or 'around,' and Pindar may be using the word with essentially the same meaning as *καμπή*, *κάμπτω* (see LSJ svv) and *καμπύλος* (compare fr. 107.3 *καμπύλον μέλος δίωκων*). Usually such words are pejorative (see J. Taillardat, *Les Images d'Aristophane* [Paris 1965²] 456–7), but no such connotation is present in the fragment just quoted. According to Taillardat, among the comic writers these words 'désignent les courbes capricieuses d'un air ou les inflexions de la voix.' Was Statius thinking of our passage when he wrote *Pindaricae vox flexa lyrae* (*Silv.* 5.3.152)? A further possibility is that Pindar had in mind *Il.* 18.479–82, since only here do we find a parallel to the combination *δαιδαλωσέμεν ... πτυχαῖς*. In this passage Homer tells us that Hephaestus made a shield for Achilles *πάντοσε δαιδάλλων*, that the shield had five *πτύχες* 'layers,' and that on it Hephaestus *ποίει δαίδαλα πολλά*. 'Layers of song' might be considered a variation on the common idea of song 'surrounding' someone or something (see note on *ἀμφιβάλλεται* in v 8).

On *κλυτός* in Pindar see Steinkopf 70–1 and Verdenius, *Mnemosyne* 4.32 (1979) 35. Pindar is fond of using *κλυτός* and *κλεινός* to describe song, but here the epithet may have been especially chosen to remind us of the *κλέος* in vv 23 and 93. Pindar's 'glorious' song is a fitting tribute to the 'glory' won by Hieron and Pelops at Olympia. For the adjective modifying *πτυχαῖς* rather than *ὕμνων* see above on *θρασύπονοι* (96). Guillen 163 draws

attention to the sound-pattern in κλυταῖσι ... πτυχαῖς and compares *N.* 11.18 μελιγδούποισι δαιδαλθέντα μελίζεν ἀοιδαῖς.

The plural ὕμνων refers only to the present ode. Similar examples in Pindar are noted by Thummer in his commentary on *I.* 2.45.

106–8

θεὸς ... μερίμναισιν: I translate this controversial passage as follows: '(for) a god, being set over your endeavours as their guardian and having concern for them, Hieron, gives (you) counsel.' A defence of this translation will be found in the subsequent notes and for the moment I shall restrict myself to some general comments.

As the asyndeton indicates, the passage is primarily an explanation of what has preceded, hence my insertion of 'for.' Pindar has just praised Hieron for his knowledge of τὰ καλά and for his δύναμις and now he explains that the reason why Hieron possesses these qualities is because he has the assistance of a god. At the same time the passage also provides a transition to the following wish that this god continue to assist Hieron and enable him to win a victory in the chariot-race at Olympia. What we have here, therefore, is an example of a very basic tenet of Pindar, that if success is to be genuine and lasting it must be secured through divine aid. Illustrations of this belief are too numerous to list and it must suffice to refer the reader to the sources quoted in Slater, *CJ* 202, note 49. The analogy with Pelops is obvious, for he too required divine assistance for his success.

106

θεός: there is no agreement whether Pindar is thinking of a specific deity or not. Many assume that he has in mind Zeus, either as the patron deity of the Olympic games or as Zeus Αἰτναῖος, whereas others see a reference to Hieron's δαίμων γενέθλιος or simply to an indefinite θεός τις, and Jurenka, *ZOEG* 1069–70, argues for Poseidon, Lavagnini 79–83 for Demeter. There is evidence that Hieron devoted considerable attention to the worship of Demeter (for example, *O.* 6.93–5 Ἱέρων ... ἀμφέπει Δάματρα), but whenever Pindar uses θεός of a goddess the modifiers always have feminine endings and he would surely have written ἔχουσα if he had intended us to think of Demeter. In view of ἐπίτροπος and κᾶδος it seems most likely that Pindar has in mind what he elsewhere calls δαίμων γενέθλιος or πότμος συγγενής, the guardian power which was thought to accompany everyone from birth to death. The fact that at the date of this ode Hieron was engaged in founding the city of Aetna and 'seems to have erected there a statue of Zeus Αἰτναῖος and instituted a festival called Αἰτναῖα' (A.B. Cook, *Zeus* 2.908, where the evidence is cited) suggests that Hieron may have considered

Zeus Αἰτναῖος as his patron deity. Lesser mortals have a δαίμων or πότμος as their 'guardian angel,' but Hieron has Zeus. See also below on vv 111–14. If it were not for the emphasis on the special relationship between θεός and Hieron, the most natural explanation would be to treat θεός as indefinite.

ἐπίτροπος ἐών: in my translation I made ἐπίτροπος govern μερίμναισιν, primarily because it is more difficult to take the dative after μήδεται or κᾶδος. Although it is true that ἐπίτροπος regularly takes the genitive ('guardian' of someone or something), I see no reason why Pindar could not have used the dative in the same way as Plato does in *Leges* 8.849b ὅσοι τοῖς ἀστοῖς ... ἐπιτροπεύουσι 'all those who act as ἐπίτροποι for the citizens.' See also the following note.

μήδεται: LSJ translate the verb in this passage as 'take care, keep watch,' comparing Hesiod fr. 204.114. In the Hesiodic example, however, only]α μήδεται ἠδὲ γεραίρει is preserved and this is not enough to make the meaning clear. The verb's common meaning 'plan, contrive, devise' is clearly inappropriate, since an object in the accusative would be required and we can neither treat κᾶδος as the object nor supply μερίμνας. Gildersleeve seems to prefer the latter, translating 'is meditating the accomplishment of them,' but μερίμνας μήδεται would mean 'is planning endeavours' and that is unacceptable here. The sense conveyed by μήδεται is surely the same as that conveyed by μῆδος in *P.* 10.10–11 Ἄπολλον, γλυκὺ δ' ἀνθρώπων τέλος ἀρχά τε δαίμονος ὀρνύντος αὔξεται· / ὁ μέν που θεοῖς τε μηδέσι τοῦτ' ἔπραξεν. Hippocleas has been victorious (τοῦτ' ἔπραξεν) through the aid of Apollo's 'counsels' (μηδέσι). So here Hieron's success is attributed to the 'counsel' of a god. It might be possible to take τεαῖσι μερίμναισιν with the verb in the sense of 'giving counsel on behalf of your endeavours,' but I think it preferable to understand τοι (easily supplied from τεαῖσι), since elsewhere when a dative is associated with μήδομαι it is regularly personal. Slater, however, has pointed out to me that the dative might be ἀπὸ κοινοῦ with ἐπίτροπος and μήδεται or that τεαῖσι μερίμναισιν might be treated as an abstract equivalent of τοι μεριμνῶντι, both of which are possible explanations. He also feels that the word order strongly supports taking the dative after the verb, but I think the most that the word order suggests is the likelihood of an ἀπὸ κοινοῦ construction. Fortunately, regardless of which word governs the dative, the difference in thought is negligible.

107

ἔχων τοῦτο κᾶδος: a few mss record κῦδος, the rest κῆδος (compare Eur. *Tr.* 399 for a similar variation) which Boeckh emended to the Doric form κᾶδος.

The reading κῦδος has been occasionally defended in the past (for example, by Bothe, Furtwängler 149–50, Seymour) and most recently by E.D. Floyd, 'Kydos in Pindar, Olympian 1, 107,' *Hermes* 100 (1972) 485–7, and S. Ebbesen, 'Pindaros *O.* 1, 106–108,' *Hermes* 102 (1974) 503. Floyd translates, 'a god, watching over, devises this glory which he has, Hieron, for your ambitions,' arguing that there is no 'exact parallel' for κῆδος in the sense of 'watchful care' or 'concern,' that it would be tautological with ἐπίτροπος, and that μήδεται should have its normal meaning 'devise, contrive.' This cannot be right, as Slater, *CJ* 201, demonstrated with characteristic vigour. Although it is true that κῆδος normally means either 'grief' or 'marriage-connection,' it clearly means 'concern' in *Od.* 22.254 τῶν δ' ἄλλων οὐ κῆδος and 'to be concerned' is the commonest meaning of κήδομαι. Floyd objects to the tautology, but having been told that a god acts as a guardian of, is entrusted with, Hieron's endeavours, we expect a reference to the concern such a deity shows in the exercise of his guardianship. To illustrate that guardianship and concern go hand in hand one need only note that a common word for 'guardian' is κηδεμών, a term sometimes applied to tutelary deities (see LSJ). In Arist. *Vesp.* 731–2 a wish is voiced that there were a κηδεμών present to 'give advice' (ἐνουθέτει), just as Hieron's guardian 'gives counsel' (μήδεται). Homer frequently uses κήδομαι to denote the concern shown by gods for their favourites (for example, *Il.* 24.422), as does Pindar in *N.* 10.54 μάλα μὲν ἀνδρῶν δικαίων περικαδόμενοι. Here the gods are the Dioscuri and in v 52 they are called the ταμίαι of Sparta, a word which differs little from ἐπίτροπος. Cf also Longus 3.32 κηδομένων θεῶν. It should be clear, therefore, that in the context κᾶδος, even though not normally found with the meaning 'concern,' is perfectly intelligible and natural. Ebesen (cited above) agrees with Floyd's interpretation, adding simply that ἔχων should be taken closely with μήδεται, 'works continuously to bring about.' But even if κῦδος were correct, this use of ἔχων is foreign to Pindar and indeed to early Greek poetry in general (see K-G 2.62). Pavese 71, independently of Ebbesen, gives the same explanation for ἔχων, but keeps κᾶδος and translates: 'un dio protettore assegna continuamente questa cura ai tuoi pensieri.' For reasons given above, I do not think that κᾶδος can be the object of μήδεται.

In my translation, 'having concern for them,' I have treated τοῦτο as the equivalent of τούτων μεριμνῶν, but it is also possible to explain the demonstrative as 'having this concern (which is typical of a god who is ἐπίτροπος),' that is, as virtually the equivalent of τοιοῦτον. There can of course be no question of making μερίμναισιν depend on κᾶδος, since the genitive is the standard construction with both κῆδος and κήδομαι. Compare Hermesianax fr. 7.82 Powell, δεινὴ μύθων κῆδος ἔχουσ' ἀρετή.

It is rather surprising that the mss have *κῆδος* here, whereas elsewhere in Pindar they record *καδ-*. See Forssman 133.

Ἱέρων: for the vocative without *ὦ* and for its position see the references to Kambylis in the note on *Ποσείδαον* (75).

108

μερίμναισιν: as Thummer 2.130 rightly states, the general meaning of this word in Pindar is 'Streben (nach Erfolg und Glück).' For the separation of the noun from *τεαῖσι* compare *O.* 12.13–15 where eight words intervene between *τεά* and *τιμά*.

108–11

For the sequence of thought see note on vv 106–8. Pindar expresses the hope that Hieron may win a victory in the chariot-race at Olympia and prayers for future victories occur elsewhere in his odes: *O.* 13.103–6, *P.* 5.118–24, *I.* 1.64–7, 6.7–9, 7.49–50. Such prayers naturally occur near the end of an ode, the only exception being *I.* 6.7–9 where Pindar introduces the prayer early for structural reasons. The preceding verses are devoted to the praise of victories at the Nemean (*πρῶτον*, 3) and Isthmian (*δεύτερον*, 2) games and this is therefore the logical place to pray for a third (*τρίτον*, 7) victory at the Olympian games. Future victories are also mentioned in *N.* 2.6–10, but the ode is very short and the reference is cast in the form of a statement (*ὀφείλει*) rather than a prayer. In all these instances the poet specifies the actual games where the victories are to be won (Hamilton 110).

108

εἰ δὲ μὴ ταχὺ λίποι: these words have often been misinterpreted. Boeckh, for example, states that *σε* was omitted so that the melancholy import of the conditional clause would seem less directly applicable to Hieron; Seymour claims that Hieron is being 'admonished gently that the favor of the gods may be lost, as Tantalus' prosperity was overturned in a moment;' and Galiano comments that 'parece poco propia la indicación, en una oda a un vencedor, de que la suerte puede abandonarle.' There is no question of admonishment nor would Hieron find anything inappropriate in Pindar's words. What we have is simply a variation on the common theme that success may arouse divine envy, hence the wish often expressed that the gods allow success to continue unimpaired. Although the poet uses the conditional format, 'the original wish element is plain in all or nearly all Pindar's ideal conditionals' (Gildersleeve) and our clause conveys essentially the same idea as that found in Bacch. 5.36 *εὖ ἔρδων δὲ μὴ κάμοι θεός* and *O.* 6.97 *μὴ*

θράσσοι χρόνος ὄλβον ἐφέρπων, both with reference to Hieron. Compare also O. 13.104–5 *νῦν δ' ἔλπομαι μέν, ἐν θεῷ γε μὰν / τέλος· εἰ δὲ δαίμων γενέθλιος ἕρποι* ..., P. 5.117–24, 10.17–21, etc. To express the wish that the gods not abandon one who is successful, far from casting a pall over the joyous celebration, constitutes in reality a form of praise, since by the very wish Pindar is implying that divine assistance is deserved.

For *ταχύ* see below on *γλυκυτέραν*.

109

ἔτι: often used to strengthen a comparative, as in P. 10.57 and fr. 194.5. For its appearance in passages referring to future victories cf N. 2.6 and I. 1.65.

γλυκυτέραν: there is little agreement on how the feminine form should be explained. Some make the adjective modify *ὁδόν*, with the result that *ὁδόν* is object of both the infinitive and the participle. Grammatically this is possible, since one could presumably treat *ὁδὸν λόγων* as a kind of internal or cognate accusative after the infinitive (compare Terp. fr. 5.2 Bergk *κελαδήσομεν ὕμνους*), 'to find and sing in celebration a still sweeter path of words,' and as Becker 78 illustrates, *γλυκύς* is a common epithet of speech or song, but the style would be smoother if *γλυκυτέραν* were treated as object of the infinitive and *ἐπίκουρον εὑρὼν ὁδὸν λόγων* as a separate unit. Some understand *σε* as object of the infinitive (for example, Köhnken, *CQ* 205), but it is harsh to supply *σε* twice, first with *λίποι* and then with the infinitive. Most commentators prefer to understand *μέριμναν* and a few suggest *νίκαν* or *ἀοιδάν*. The former would seem to be the most likely in view of the proximity of *μερίμναισιν* and in view of O. 7.80–2 *τῶν ἄνθεσι Διαγόρας / ἐστεφανώσατο δίς, κλεινᾷ τ' ἐν Ἰσθμῷ τετράκις εὐτυχέων, / Νεμέᾳ τ' ἄλλαν ἐπ' ἄλλᾳ*, where *εὐτυχίαν* is generally supplied from *εὐτυχέων*. It should be noted, however, that Greek is very fond of using the feminine accusative of an adjective 'für unbestimmte Abstracta' (Wilamowitz on Eur. *HF* 681; cf Fraenkel on Aesch. *Agam.* 916), so that *ἔτι γλυκυτέραν* may be simply 'still greater sweetness.' There is considerable ambiguity, both in terms of syntax and imagery, in the apodosis and it is perhaps unwise to argue that only one explanation of the feminine is correct. As far as the general meaning is concerned, the end result is essentially the same regardless of which explanation is adopted.

What Pindar means by 'sweetness' is clear from the corresponding verse of the preceding strophe (98), the similarity to which seems to be deliberate. *ἔτι* balances *ἔχει* in position and sound, *γλυκυτέραν* repeats *μελιτόεσσαν*, and both verses end with cretic words containing an initial *epsilon*. In addition, *λίποι* of v 108 reminds us of *λοιπόν* in v 97 and it is possible that the choice

of *ταχύ* was influenced by *ταχυτάς* in v 95, although it is *ταχύποτμον* in v 66 that obviously provides the closest parallel in terms of thought. If god 'remains' with Hieron, he will enjoy a 'honied calm' or 'sweetness' for the 'remainder' of his life because of his victories at Olympia. Also, just as there are overtones of song in *μελιτόεσσαν*, so are there in *γλυκυτέραν* (see Becker cited above), with the result that in both passages the sweetness involves victor and poet alike. For victory as a 'sweetness' felt by the poet cf *γλυκυτάταις* (19).

This is the earliest example of the comparative of *γλυκύς* in *-τερος*, Homer using the form *γλυκίων*.

110

σὺν ἅρματι θοῷ: the surface meaning is clearly a reference to victory with the four-horse chariot which Pindar hopes Hieron will win and which he hopes he will himself celebrate in song. The first part of the hope was fulfilled in 468, but the victory was celebrated by Bacchylides (Ode 3) rather than by Pindar. Syntactically there is no objection to taking the phrase with *γλυκυτέραν*, since the sweetness is the sweetness of victory and the preposition will be used in the same way as in *N.* 10.48 *σὺν ποδῶν χειρῶν τε νικῶντι σθένει*. Generally the simple dative is found in such passages, for example, *P.* 6.17 *ἅρματι νίκαν*.

Many, however, have also seen in the phrase a reference to the chariot of song or of the Muses and the rest of the sentence strongly suggests that this is correct. The phrase in its metaphorical sense is best taken with the infinitive (compare *N.* 9.54 *εὔχομαι ταύταν ἀρετὰν κελαδῆσαι σὺν Χαρίτεσσιν*), but might also be taken with the participle (so Köhnken, *CQ* 205, who however seems to see a reference only to Hieron's chariot, 'in consequence of a victory of yours in the chariot-race'). If Hieron wins with his chariot, Pindar hopes to be able to celebrate the victory with the aid of the Muses' chariot and he may also be suggesting that he will come to Olympia (111) with his chariot of song (similarly Becker 78–9 and, with a variation, Simpson 466–9). Much the same fusion is present in *O.* 6.22–8 where the chariot of the victorious mule-team becomes Pindar's chariot of song by means of which he will be able to recount the myth of the Iamidae and on which he will 'come' (*ἐλθεῖν*, 28) to Pitana.

The image of the chariot of song or the Muses is common in Pindar: compare *O.* 6.22–8, 9.81; *P.* 10.65; *N.* 1.7; *I.* 7.18–19, 8.61; *Pae.* 7b. 13–14; and for this image in close conjunction, as here, with that of the Muses' arrows (112) compare *I.* 2.1–3, 5.38, and 47. In general, see Simpson, Falter 24, and for some examples outside Pindar see Bowra, *Problems in Greek Poetry* (Oxford 1953) 41–3.

For *θοός* as an epithet of *ἅρμα* compare *O.* 8.49; *Il.* 11.533, 17.458, 481; *HDem* 89; Hes. *Sc.* 97.

κεν ἔλπομαι ... κλεΐζειν: there is good ms authority for *κλεΐξειν* and it is impossible to choose between the two readings with any degree of certainty. It could be argued that the future infinitive with the modal particle represents the *lectio difficilior* (see K-G 1.241; A.C. Moorhouse, '῎Αν with the Future,' *CQ* 40 [1946] 1–10; H. Raeder, *Ein Problem in griechischen Syntax: Die Verbindung der Partikel ἄν mit Futurum* [Copenhagen 1953]) and should therefore be preferred, but I have retained *κλεΐζειν* on the admittedly weak grounds that the present infinitive follows *ἔλπομαι* in v 64 (see note on *λαθέμεν*). In the only other passage in Pindar where we find a modal particle after a verb of hoping, the infinitive is aorist (*P.* 3.111). Pindar does not use the modal particle with the future elsewhere, except possibly in *N.* 7.68 where some editors print *ἄν ἐρεῖ* and others *ἀνερεῖ*. On the position of *κεν* see M.C. Landreth, 'The Position of the Particles *ἄν* and *κε(ν)* in Pindar,' *Eranos* 76 (1978) 13–18.

For an optative in the protasis followed by an indicative in the apodosis compare *O.* 13.105–6; *P.* 1.81–2, 3.110–11; and *I.* 5.14–15.

ἐπίκουρον εὑρὼν ὁδὸν λόγων: note the alternating endings in *-ον* and *-ων*, both here and in the next verse. Somewhat similar is *O.* 5.17–18. For numerous examples of successive verses ending with rhyming syllables see Stockert 12–17.

ἐπίκουρον: best treated as a predicative adjective and in an absolute sense, with either *σοι* or *μοι* (that is, my chariot of song) or both understood. Such an interpretation is supported by Timotheus fr. 15.204 *ἐμοῖς ἔλθ' ἐπίκουρος ὕμνοις* and by the only other occurrence of *ἐπίκουρος* in Pindar, *O.* 13.96–7 *Μοίσαις γὰρ ἀγλαοθρόνοις ἑκὼν / Ὀλιγαιθίδαισίν τ' ἔβαν ἐπίκουρος*, a passage which is also found in close proximity to an image for song derived from the field of athletics (93–5). It is possible, however, that *ἐπίκουρον* should be taken with *λόγων* in the sense that Hieron's victory will provide Pindar with a *ὁδός* which will help him with his *λόγοι* (so most recently Fogelmark, *AC* 45 [1976] 126–7). With this interpretation *ἐπίκουρον* would be better taken as a noun, since whenever the adjective governs the genitive of a thing rather than a person it seems to mean 'defending against.' Fogelmark argues that this is the only interpretation possible, since 'only the victory can help the song to find a path (but the road of words cannot help Hiero to win a victory),' but if Pindar can say in *O.* 13 that he helps the Muses and the Oligaethidae, I do not see why he could not

say here that he will find words to help his chariot of song or Hieron or both. There is no question of Pindar's words helping Hieron 'to win a victory.' The help consists in the celebration of the victory. Nevertheless, Chistoni may be right in his view that Pindar expected us to see both meanings at the same time.

εὑρών: the verb is especially appropriate because it can be used of finding a literal path (for example, *P.* 10.29–30) or of finding the right words to say, that is, of poetic or musical composition (compare Alcm. fr. 39; Stes. fr. 35; Bacch. fr. 5; *O.* 3.4, 9.80; *P.* 1.60, 4.299; *N.* 6.54, 8.20; *I.* 1.43, fr. 122.14; and in general B. Gentili, *Studi filologici e storici in onore di V. de Falco* [Naples 1971] 59–67). Particularly relevant is *O.* 9.80–1 *εἴην εὑρησιεπὴς ἀναγεῖσθαι / πρόσφορος ἐν Μοισᾶν δίφρῳ*, since we have the image of the chariot of the Muses, *εὑρησιεπής* balances *εὑρὼν ὁδὸν λόγων*, and *πρόσφορος* 'fitting' is a variation on *ἐπίκουρον*.

ὁδὸν λόγων: the imagery present here is so common, both in Pindar and elsewhere, that it must suffice simply to refer to Becker (pp 50–100 on Pindar), Gianotti 119–21, and M. Cantilena, *QUCC* 21 (1976) 81–95. The 'path of words' (here *λόγων* = 'song' or 'words of praise,' as often in Pindar) is the path which the words will take as they celebrate Hieron's victory, but Fogelmark (above under *ἐπίκουρον*) argues that *ὁδόν* also means something like 'occasion' or 'circumstance,' that is, Hieron's victory will provide the 'specific circumstance which will help the poet to compose a poem.' Such a fusion is not impossible and the sense is unobjectionable, but *ὁδός* is not common in the sense of 'circumstance' and I prefer to see a fusion between the 'path of words' and the path which Pindar's metaphorical chariot will take.

111

εὐδείελον: a common epithet of Ithaca in the *Odyssey* and generally translated as 'sunny,' but the meaning is uncertain. Chantraine, *DÉLG* sv *δῆλος* (where earlier studies are cited), translates as 'qui se détache bien dans la lumière' and connects the word with both *δῆλος* and *δείλη*, *δείελος*. See also Kienzle 26–7 who lists the geographical areas to which the epithet is applied. Bacchylides 1.139 has the compound *βαθυδείελος* and this is perhaps intended to repeat the *αὐγαῖς ἀελίου* of v 55. Lavagnini 83 argues that the epithet refers specifically to the appearance of the hill of Cronus at sunset ('La vetta del Cronio doveva apparire illuminata dagli ultimi raggi del sole al tramonto, mentre tutto il sanctuario era già nell' ombra'), but this can hardly be the meaning in the only other occurrence of the word in Pindar, *P.*

4.76–7 *ἐς εὐδείελον / χθόνα ... Ἰαολκοῦ*. Olympia's exposure to the sun is stressed in *O.* 3.24.

ἐλθὼν Κρόνιον: here and in two other passages (*O.* 6.64, *N.* 6.61) Pindar uses the adjective alone to denote the hill of Cronus at Olympia. For the noun to be supplied compare *O.* 5.17 *Κρόνιον ... λόφον*, 9.3 *Κρόνιον παρ' ὄχθον*, 8.17 *πὰρ Κρόνου λόφῳ*, 10.50 *πάγον Κρόνου*, *N.* 11.25 *παρ' εὐδένδρῳ μολὼν ὄχθῳ Κρόνου*. In these passages either an adjective or a noun in the genitive is used, just as the Areopagus can be referred to as *Ἄρειος πάγος* or *Ἄρεως πάγος* (cf also *O.* 3.44 *Ἡρακλέος σταλᾶν* and *I.* 4.12 *στάλαισιν ... Ἡρακλείαις*).

Pindar's coming to Olympia need not be treated any more literally than many of the passages in which the poet is said to come to the victor's home (see note on *ἱκομένους*, v 10). The convention is well explained by Pavese 71: 'Qui il coro, ripromettendosi di cantare una vittoria olimpica di Hieron, dice che si recherà al luogo della vittoria. Altre volte il coro dice d'esser giunto (o invita le Muse o le Grazie a venire) dal luogo della vittoria alla casa del celebrato. È questa una convenzione dell'epinicio (il coro finge d'esser stato presente sul luogo), per significare una partecipazione più amichevole e calorosa alla vittoria stessa, ovvero rispecchia un costume reale nel senso che il coro impersona il corteggio d'amici, compagni, coetanei che hanno accompagnato l'atleta alle gare.' Pavese speaks of 'chorus,' but he no doubt means both chorus and poet, since although it is of course the chorus which is singing, the words are the poet's. Pindar will come to Olympia with his chorus and the two are not distinguished.

The main purpose of the present passage is to make clear that it is an *Olympic* victory for which Pindar is praying, but at the same time he seems to be echoing vv 7–8. Olympia is the source of *ὕμνος* and it is to Olympia that Pindar will come to compose his *ὁδὸν λόγων*. Coming from Olympia and coming to Olympia therefore balance each other and appear at virtually equal distance from the beginning and end of the ode.

111–14

ἐμοὶ ... βασιλεῦσι: in these verses we have a priamel of a rather unusual type. Instead of beginning with the general 'some are great in one area, some in another' (113) and then adding the specific examples of himself and Hieron as great in poetry and kingship respectively, Pindar inserts the general statement between the references to himself and to Hieron. The reason for the order adopted is the desire to connect closely his own supremacy as a poet with the previous prayer that he might celebrate a future victory of Hieron. A victory in the chariot-race at Olympia is the highest achievement in the

area of athletic competition and consequently calls for the highest achievement in the area of poetic activity. Pindar is assuring Hieron that he can meet the challenge of celebrating such a victory in a fitting manner (see also above on vv 100–3). Once this has been properly stressed Pindar can then proceed to the comparison between himself as poet and Hieron as king, a comparison which is made clearer by the gnomic statement of v 113 (compare Bundy 1.7).

The association of poet and king seems to be a reminiscence of Hes. *Theog.* 94–6 (see Gundert 62 and 73) where we are told that singers are from the Muses and Apollo (note Μοῖσα in *O.* 1.112) and kings from Zeus (see note on Κρόνου παῖδ' in v 10), a passage whose popularity and influence are shown by the repetition in *Homeric Hymn* 25 and Call. *Hymn* 1.78–9. The preceding and subsequent verses in Hesiod describe the gifts of the Muses to kings and the benefits which a poet, Μουσάων θεράπων (100), can bestow upon kings, so that Pindar's 'help' to Hieron, explicit in v 110 (ἐπίκουρον), is also implicit in the Hesiodic reminiscence. Although Pindar does not mention Zeus, the allusion to Hesiod would presumably be enough to make the audience think of the god, especially in view of the emphasis on θεός in vv 106 ff. This passage, therefore, provides indirect support for the view that θεός is Zeus.

ἐμοί: the emphatic position of the pronoun suggests a contrast (see note on ἐμοί in v 52), here a contrast between what god can do for Hieron and what Pindar can do. In fr. 70b.23–5 Pindar similarly boasts of his own poetic skill with an initial first-person pronoun, ἐμὲ δ' ἐξαίρετον / κάρυκα σοφῶν ἐπέων / Μοῖσ' ἀνέσταθ' Ἑλλάδι.

μὲν ὦν: 'purely transitional,' according to Denniston 471, who however does not provide a translation for the present passage. In many of the examples which he cites μὲν ὦν (οὖν) seems to amount to little more than 'and,' but Jebb translates ἐμοὶ μὲν οὖν in Bacch. 19.37 as 'for me, at least' and that might be the force of the particles here. Only in *P.* 9.103 are the mss unanimous in recording the form οὖν and that is frequently emended to the Doric ὦν.

112

Μοῖσα: the ms tradition is overwhelmingly in support of the Aeolic form and editors are no doubt right to print it throughout. The matter is discussed at length by Verdier 21–33 and 124–7. See also note on μουσικᾶς, 15.

καρτερώτατον βέλος: the image of the poet as athlete continues, but the

poet is now envisioned as an archer rather than as a charioteer. Since epinician poetry was written to celebrate victory in the games, it is scarcely surprising that Pindar should use metaphors taken from the various contests in order to describe his own poetic activity (for some examples see Dornseiff 58, Kuhlmann 25–8), but the image of the poet as archer and of his words as arrows differs from the image of the poet as charioteer, javelin-thrower, discus-thrower, etc, in the sense that archery was not one of the contests at the games. Such imagery is derived instead from the similarity between the shape of the bow and the lyre and from the dual role of Apollo, patron deity of poets, as archer and lyre-player (see Hoey, *HSCP* 70 [1965] 261, note 59; Duchemin 25; Gianotti 67–8). This imagery appears with greater variety in Pindar than in any other poet (the remains of Bacchylides provide only one example, 10.43), but it may well lie behind the common Homeric *ἔπεα πτερόεντα*, as C. Pavese, *Tradizioni e generi poetici della Grecia arcaica* (Rome 1972) 204–5, note 1, argues: 'La metafora della freccia vuole evidentemente rappresentare l'esecuzione orale del messagio poetico, che, come una freccia, è scoccato dalle labbra dell'esecutore alle orecchia dell'ascoltatore.' The clearest examples in Pindar of the poet as archer are *O.* 2.83–91, 9.5–12; *P.* 1.12; *N.* 6.27–8; *I.* 2.3 and 5.46–8, but the same imagery is probably also present in passages such as *N.* 1.18, 3.65, 4.8, and 8.49 (on some of these see Simpson). For words as missiles in other poets see Tafel 68–9 and Kamerbeek on Soph. *OT* 784.

For *καρτερός* as an epithet of *βέλος* compare *Il.* 5.104 *κρατερὸν βέλος*. In *Il.* 8.279 and *Od.* 24.170 the same epithet is applied to the bow. Compare also *βέλεα καρτύνειν* in *O.* 13.95, a passage which is similarly metaphorical.

ἀλκᾷ: the dative has been variously explained. It is sometimes taken with *τρέφει*, either as an instrumental dative (so apparently Boeckh, 'robore alit') or as a dative of purpose ('so as to attain full strength,' Farnell) or as a double dative together with *ἐμοί* (P. Von der Mühll, *MH* 11 [1954] 52), but it is more often taken with *καρτερώτατον*. It is also uncertain which of the two basic meanings of *ἀλκή* is present here, 'valour, force, might' or 'defence, aid, assistance.' Almost all adopt the former, but the latter does not seem impossible and in fact might be thought to gain support from what precedes. Pindar has just said that his chariot of song would 'help' (*ἐπίκουρον*) Hieron if he were to win the chariot-race and now he adds that the Muse gives him 'help.' In other words, Pindar would be assuring Hieron that the assistance he has promised will be forthcoming because he himself has the assistance of the Muse's *καρτερώτατον βέλος* (compare *Il.* 22.196 *ἀλάλκοιεν βελέεσσι*). With this interpretation we would have the double dative construction proposed by Von der Mühll, although not the meaning he gives

to ἀλκᾷ ('ἀλκά ist die kämpferische δύναμις Pindars, d.h. seine musische Wehrhaftigkeit').

If we adopt the other common meaning of ἀλκή, various explanations are possible. C. Moussy, *Recherches sur τρέφω et les verbes grecs signifiant 'nourrir'* (Paris 1969) 48, takes the dative as instrumental with τρέφει and explains: 'la Muse "nourrit de sa force" le trait, lui "communique sa force", c'est-à-dire "enrichit mes vers de son inspiration."' Others take the dative closely with καρτερώτατον (cf Aesch. *Sept.* 518 καρτερώτερος μάχῃ), in which case the superlative will be predicative, 'a shaft most powerful in valour.' At first glance it may seem strange to speak of poetry as having 'valour,' especially since ἀλκή in any of its meanings tends to be restricted to martial contexts, but the usage here can be easily defended by the imagery of arrows as poetry. Arrows have ἀλκή, as is clear from passages such as Soph. *Phil.* 1151 τὰν πρόσθεν βελέων ἀλκάν and *Anth. Pal.* 6.277.1 ἀλκήεντας ὀϊστούς, so that there is no objection to metaphorical arrows also having ἀλκή. In Aesch. *Agam.* 106 Fraenkel prints πειθὼ μολπᾶν ἀλκάν and translates 'persuasiveness of song to be my warlike strength,' a passage adduced by Von der Mühll in support of his interpretation of ἀλκᾷ. If the text of Aeschylus is sound and correctly explained by Fraenkel (see, for example, Denniston-Page who propose πειθώ, μολπᾷ δ' ἀλκᾶν, 'a song of valorous deeds'), we have another instance of the ἀλκή of song, although the word will have been chosen for a different reason. As Fraenkel states, 'the beginning of this song is based on the contrast to that part of the anapaests (72 ff.) in which the physical weakness of the Elders and their unfitness for war are emphasized.' Without such a contrast or without the presence of a word like βέλος it is unlikely that ἀλκή would have been used of song.

Further support for the interpretation 'most powerful in valour' is given by Slater, *CJ* 202–3, who argues that Pindar has in mind both *Il.* 11.390 κωφὸν γὰρ βέλος ἀνδρὸς ἀνάλκιδος οὐτιδανοῖο and his own earlier v 81. Whereas the *'belos* in the hands ... of the man without *alka* is *kophon,'* Pindar's poetic *belos* is said to have *alka* and therefore will not be *kophon.* Also, just as Pelops knew that *alka* was necessary for 'heroic achievement,' so Pindar knows that for his 'heroic achievement,' that is, for 'singing the virtues of victors,' he too must have *alka.* The *alka* of Pindar's song is therefore equated with the *alka* of Pelops as displayed by his willingness to contend against Oenomaus and by implication with the *alka* of Hieron as displayed by his intention to compete in the chariot-race at Olympia. Such an interpretation has the decided advantage of combining Pelops, Hieron, and Pindar in the same world of heroic endeavour.

Boeckh objects to taking the dative after καρτερώτατον, arguing that an accusative of respect would be required, but the dative can be used as the

equivalent of an accusative of respect, as is clear from O. 4.24 *οὗτος ἐγὼ ταχυτᾶτι*, 13.52 *Σίσυφον μὲν πυκνότατον παλάμαις*, and especially Anaxagoras fr. 1 where we have both *ἄπειρα καὶ πλῆθος καὶ σμικρότητα* and *μέγιστα ... καὶ πλήθει καὶ μεγέθει*. The accusative *ἀλκάν* is in fact found in a few mss, clearly an inferior reading but one which at least shows that the word was felt to go with the superlative rather than with the verb. Nevertheless one can obtain essentially the same meaning as Slater postulates if *ἀλκᾷ* is taken with *τρέφει* in the double dative construction defended by Von der Mühll, since 'a shaft most powerful in valour' and 'fosters a most powerful shaft for my strength' are not significantly different in the sense conveyed.

In short, I find Slater's interpretation very attractive, but there is a strong possibility that here, as so often in Pindar, ambiguity is intended, *ἀλκᾷ* meaning both 'in valour' and 'for my assistance.' A deliberate fusion of two meanings is also proposed by del Grande 300 who argues for 'in quanto a forza' and 'in quanto a difesa,' although I would not agree with him in explaining the latter as a reference to Pindar's poetic rivals.

τρέφει: Slater (see above) is right in seeing a mixture of metaphors, first of 'poetry as a weapon' and then of 'the muses as gardeners with their watering cans,' but his picturesque explanation of the latter gives more precision to the imagery than is warranted. It is true that the Muses can be 'waterers' (compare, for example, Hesych. sv *Ἀρδαλίδες· αἱ Μοῦσαι* and see above under *Ἄριστον μὲν ὕδωρ* in v 1, sect. 7), but *τρέφω* by itself does not suggest anything so specific. As Moussy's analysis of *τρέφω* (see above) has shown, the basic meaning of the verb is 'favoriser la croissance.' In the present passage the meaning is that the Muse 'promotes the growth' of Pindar's poetry or of Pindar as poet, just as one might literally promote the growth of children or animals, the common meaning of the verb in Homer. Similarly in N. 10.13 *θρέψε δ' αἰχμὰν Ἀμφιτρύωνος*, Zeus has promoted the growth of Amphitryon's spear, ie, of Amphitryon as a warrior, and in O. 10.95–6 *τρέφοντι δ' εὐρὺ κλέος / κόραι Πιερίδες Διός*, the Muses promote the growth of the victor's fame (compare also Bacch. 3.92 *Μοῦσά νιν τρ[έφει]* where *νιν* = *ἀρετᾶς φέγγος*). In all these passages the metaphor is very general and the most we can say is that the verb may invest its object with a degree of semi-personification (see Detienne 55).

Simpson 467 argues that 'while the chariot element refers to a possible future poem celebrating a possible future victory ... the bow element states that Pindar *now* has the most powerful arrows ..., which, however, he is not using.' I think this most unlikely. Although it is true that in Sophocles *τρέφω* often amounts to little more than an emphatic *ἔχω*, this is not a

Pindaric usage, not does the context suggest a reference only to the present time. What Pindar means is that if Hieron is victorious in the chariot-race he will be able to celebrate such a splendid achievement in the appropriate manner because the Muse is fostering his poetic activity. This is not to say that Pindar believes he is now incapable of celebrating a victory of this magnitude, only that the Muse is already at work preparing a 'most powerful shaft' of poetry which will be suitable for the occasion. For the relationship seen here between poet and Muse compare fr. 352 *θρέμματα* Μουσῶν doubtfully ascribed to Pindar.

113

†*ἄλλοισι δ' ἄλλοι μεγάλοι*: there can be no certainty concerning what should be read at the beginning. One ms (*v*) has *ἐν* and the *recentiores* have *ἐπ'*, while Schroeder proposes *ἀμφ'* and *ἀλλοίοισι* was independently suggested by H. Stadtmüller, *Literarisches Centralblatt für Deutschland* (1902) 104, and by A. von Blumenthal, *Hermes* 69 (1934) 458. Both *ἀμφ'* (defended by Nairn, *CR* 15 [1901] 10–11) and *ἀλλοίοισι* give satisfactory sense and are not difficult on palaeographical grounds, but the first syllable of this verse is elsewhere short (perhaps not an insuperable objection at the beginning of a verse, although a molossus is not found in this ode) and there is no example of *ἀλλοῖος* preceding *ἄλλος* or *ἄλλοτε* in the early poets. The likeliest supplement seems to be *ἐπ'*, which might have been lost through haplography after *τρέφει*. For *ἐπί* meaning 'with regard to' see Slater sv 3.f.

The idea that different people excel in different areas is a commonplace (see Bundy 1.7) and typically leads into praise of the victor, sometimes as here including praise of the poet as well.

For numerous examples of the same diphthong repeated see Harre 22–3.

113–14

τὸ δ' ἔσχατον κορυφοῦται / βασιλεῦσι: literally 'the farthest limit has a peak placed on it for kings,' that is, the highest summit is reserved for kings. Pindar does not mean that kings are superior to poets, only that in one area of endeavour kingship is the ultimate goal that can be reached. Emphasis on the supremacy of kingship is increased still more by the enjambement of *βασιλεῦσι*. For Hieron as *βασιλεύς* see note on *βασιλῆα* in v 23 and for Pelops compare Tyrt. fr. 12.7 *οὐδ' εἰ Ταντα*λίδεω Πέλοπος *βασιλεύτερος εἴη*.

114

μηκέτι πάπταινε πόρσιον: it is typical of Pindar that when he has praised someone in superlative terms or their equivalent he should then add a

statement to the effect that one cannot or must not seek to surpass the level of success, bliss, wealth, etc already achieved (compare *O.* 3.42–45, 5.23–4; *P.* 10.23–30; *N.* 3.19–21, 9.46–7, 11.13–16; *I.* 4.11–13, 5.12–16, 6.10–13, 7.43–4). At first glance such statements appear to be warnings against excess and to imply criticism of the person addressed. Closer examination, however, will reveal that they are warnings only in form, not in substance, and that their purpose is encomiastic rather than admonitory.

Because Pindar's statement is cast in the form of a negative imperative, there is a natural tendency to assume that he is warning Hieron not to aim too high and to interpret the example of Tantalus as a warning to Hieron of what will happen if he has such aspirations. If this were in fact Pindar's meaning, it would be scarcely surprising that Hieron did not commission Pindar to celebrate his victory in the chariot-race, but whatever Hieron's reason was for preferring Bacchylides it cannot have been a feeling that Pindar was brashly instructing him in the proper form of behaviour. The main purpose of both the myth of Tantalus and the myth of Pelops is to provide an analogy for Hieron, the one negative and the other positive, and just as Hieron is nowhere warned that he should model himself on Pelops, so he is nowhere warned that he should not model himself on Tantalus. The praise of Hieron results from his being compared with Pelops and from his being contrasted with Tantalus. Tantalus resembles Hieron only in the sense that he too reached the pinnacle in a particular area (the gods honoured him more than any other mortal, 54–5), but there the resemblance ceases and it is the contrast which dominates, a contrast which is intended to reveal how Hieron does not act rather than to warn Hieron how not to act. In *I.* 7.43–4 the fruitlessness of aiming too high (*τὰ μακρὰ δ' εἴ τις / παπταίνει, βραχὺς ἐξικέσθαι χαλκόπεδον θεῶν ἕδραν*) is followed by the example of Bellerophon who suffered the consequences of his attempt to ride Pegasus to the heights of heaven and here too there can be no question of warning Strepsiades against any improper aspirations. The myth simply illustrates the truth of what Pindar has just said and is intended to assure Strepsiades that his hopes of winning a Pythian victory (49–50) do not represent an instance of *τὰ μακρὰ παπταίνειν*. In both odes, therefore, the myth serves the purpose of praising the victor by means of a contrast.

What Pindar is in effect saying in v 114 and in the other examples (many of which also contain an imperative) cited at the beginning of this note, is that since the highest achievement in a particular area has been reached nothing further is possible for a mortal. To go further one would have to become a god, as Pindar states in *O.* 5.24 *μὴ ματεύσῃ θεὸς γενέσθαι*, a passage which does not mean that Psaumis is trying to overstep the limits prescribed for

mortals and is being warned not to act like a god, but rather that Psaumis' *ὄλβος* could be surpassed only by the *ὄλβος* of a god. That is high praise indeed.

μηκέτι πάπταινε: compare Hes. *Erga* 444 *μηκέτι παπταίνων μεθ' ὁμήλικας* and see notes on *μηκέτ'* and *σκόπει* in v 5. Snell 3 rightly points out that in Homer *παπταίνειν* 'denotes a visual attitude, and does not hinge upon the function of sight as such,' a significance clearly present here also. Numerous examples of this verb are cited by Headlam-Knox on Herodas 1.39.

πόρσιον: this comparative form is found only here and similarly the superlative *πόρσιστα* appears only in *N.* 9.29. Seiler 106–7 argues that *πόρσιστα* was probably 'vorpindarisch' and that Pindar himself created *πόρσιον* as a 'Rückbildung.' The *iota* of comparative forms is short in Pindar, the regular practice outside Attic (see Collard on Eur. *Suppl.* 1101b–2a).

115–16

Pindar concludes his ode with a prayer for Hieron's and his own continued success, and prayers for the future are especially common at the end. Usually such prayers have only one point of reference (most often the poet's song), but occasionally they are twofold, as in *O.* 6.101–6 (prayer for the Stymphalians and Syracusans followed by a prayer for the poet's song). Wilamowitz 234, note 1, draws attention to 'das Fortwirken der rhapsodischen Schlussgebete' and here too the prayer is occasionally twofold (cf *HHymn* 24.4–5; note also Solon fr. 19). For further discussion of the technical aspects of concluding prayers see Schadewaldt 37, note 2, Bundy 2.76 ff, Hamilton 17–20, and N. Austin, *TAPA* 98 (1967) 5.

115

εἴη: for Pindar's use of the optative and imperative in future prayers compare Hamilton 24, note 30: 'Invocation of a major god occurs more often with an imperative than an optative (imperative 10X, optative 5X). Conversely there is usually not a definite god with an optative (15X, 7X).' See also Hamilton 20 for a breakdown of each occurrence. Asyndeton is common in prayers.

σέ: the contrast with *ἐμέ* proves that we have the emphatic *σέ* rather than *σε*, although the accentual distinction is blurred because of the following enclitic. See Des Places 15 with note 3.

τε: POxy 1614 has *γε*, which Irigoin 117, note 2, rightly explains as a 'faute d'onciale: Γ pour T.'

τοῦτον ... χρόνον: 'throughout this time,' that is, 'throughout your life.' For *οὗτος* used of the second person see LSJ sv C.I.5. and for *χρόνος* in the sense of 'life' compare *P.* 5.121, *N.* 3.49, Bacch. fr. 54, Soph. *Phil.* 306. In the only other passage in Pindar where *οὗτος* modifies *χρόνος* (*P.* 12.30–1) Köhnken 148 argues convincingly for the meaning 'life,' a meaning supported by the parallels cited by Bischoff 142 from Plato (*Gorg.* 512e *τοῦτον ὃν μέλλοι χρόνον βιῶναι* and *Phaed.* 107c *οὐχ ὑπὲρ τοῦ χρόνου τούτου μόνον, ἐν ᾧ καλοῦμεν τὸ ζῆν*). Segal's suggestion (256, note 26) that the phrase 'might perhaps more easily refer to the immediate joy of the time of victory' gives much too narrow a reference. Pindar is praying for Hieron's general success, a higher form of praise than would be conveyed by a prayer only for victory in the games.

Köhnken draws attention to *λοιπὸν ἀμφὶ βίοτον* in v 97, but although vv 97–103 provide a good parallel for the close relationship between Hieron as *laudandus* and Pindar as *laudator* (*ὁ νικῶν ... ἐμέ* balanced by *σὲ ... ἐμέ*), it is the contrast between Tantalus and Hieron that Pindar is especially emphasizing. Tantalus, because he did not observe the injunction *μηκέτι πάπταινε πόρσιον*, 'has torment upon torment throughout his helpless life of steadfast toil' (59–60), whereas Hieron, because he does observe this injunction, can legitimately hope *ὑψοῦ ... πατεῖν* throughout his life. Both vv 97 and 115, therefore, stress the positive aspect of Hieron's life by contrasting it with the negative example of Tantalus' life. See above on v 98.

ὑψοῦ ... πατεῖν: although the preceding *κορυφοῦται* may have suggested the particular choice of *ὑψοῦ*, we should not assume that 'to walk on high,' 'to tread the heights' means 'to retain the lofty position of king,' any more than that *χρόνον* refers to a specific achievement in Hieron's life. Various words denoting height are often used in an encomiastic sense (for example, Slater sv *ὑψηλός*) and 'to walk on high' means simply to enjoy great success. Compare *O.* 2.21–2 *ὅταν θεοῦ Μοῖρα πέμπῃ / ἀνεκὰς ὄλβον ὑψηλόν* and note *ὕπατον*, 100.

115b

τοσσάδε: since *ὑψοῦ ... πατεῖν* is balanced by *νικαφόροις ὁμιλεῖν*, it seems best to treat *τοσσάδε* as balancing *τοῦτον ... χρόνον* and therefore in a temporal sense, 'so long (as I live).' Compare Aesch. *Agam.* 860–1 *ἐμαυτῆς δύσφορον λέξω βίον / τοσόνδ' ὅσονπερ οὗτος ἦν ὑπ' Ἰλίῳ* and Soph. *OT* 1212 *ἐς τοσόνδε* 'so long.' Garrod's 'again and again' (*CQ* 9 [1915] 129),

repeated by Farnell, destroys the symmetry, as do Dissen's 'quoties victores prodierint e ludis' and Galiano's 'durante tan largo tiempo como tú vivas.' For the neuter plural compare *οἷα* in v 16 and *ἄπορα* in v 52.

νικαφόροις: the adjective *ἀεθλοφόρος* is similarly used as a substantive in *N.* 6.23. Although Hieron is obviously included, the plural should not be explained as referring to him alone. Compare the last verse of *P.* 2, *ἀδόντα δ' εἴη με τοῖς ἀγαθοῖς ὁμιλεῖν*, where the plural refers to Hieron and to people like him.

116

ὁμιλεῖν: compare *P.* 2.96 quoted above.

πρόφαντον σοφίᾳ: a statement of fact, not part of the prayer. Compare *P.* 4.248 *πολλοῖσι δ' ἄγημαι σοφίας ἑτέροις* and fr. 70b.23–5 *ἐμὲ δ' ἐξαίρετο[ν] / κάρυκα σοφῶν ἐπέων / Μοῖσ' ἀνέσταο' Ἑλλάδι*. Similarly Bacchylides can refer to himself as *κλεινός* (5.14) and *Μουσᾶν ... θεῖος προφάτας* (9.3). The purpose of the statement, however, is not so much to sing his own praises as to repeat the thought of v 112, ie, to assure Hieron that his poetic skill is equal to the task of praising those who have been victorious in the games. Note that Bacchylides, after calling himself *κλεινός* (5.14), immediately launches into praise of Hieron, *ἐθέλει δὲ / γᾶρυν ἐκ στηθέων χέων / αἰνεῖν Ἱέρωνα* (14–16). Famous men and their deeds, if they are to be justly commemorated, demand famous poets: compare *I.* 5.54–5 *ἐν δ' ἐρατεινῷ / μέλιτι καὶ τοιαίδε τιμαὶ καλλίνικον χάρμ' ἀγαπάζοντι* and the end of Ibycus fr. 1. For *σοφίᾳ* see note on *σοφῶν* in v 9 and Gianotti 98–9.

καθ' Ἕλλανας ... παντᾷ: compare *Ἑλλάδι* in fr. 70b.25 quoted above. Pindar's assurance to Hieron that he can adequately praise him is further emphasized by the statement that the fame of his poetic artistry is not limited to a particular locality, but is known throughout the whole Greek world. For examples of the 'collocation of a local adverb and a prepositional phrase' see Renehan, *SGT* 122.

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Bibliography and Indexes

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